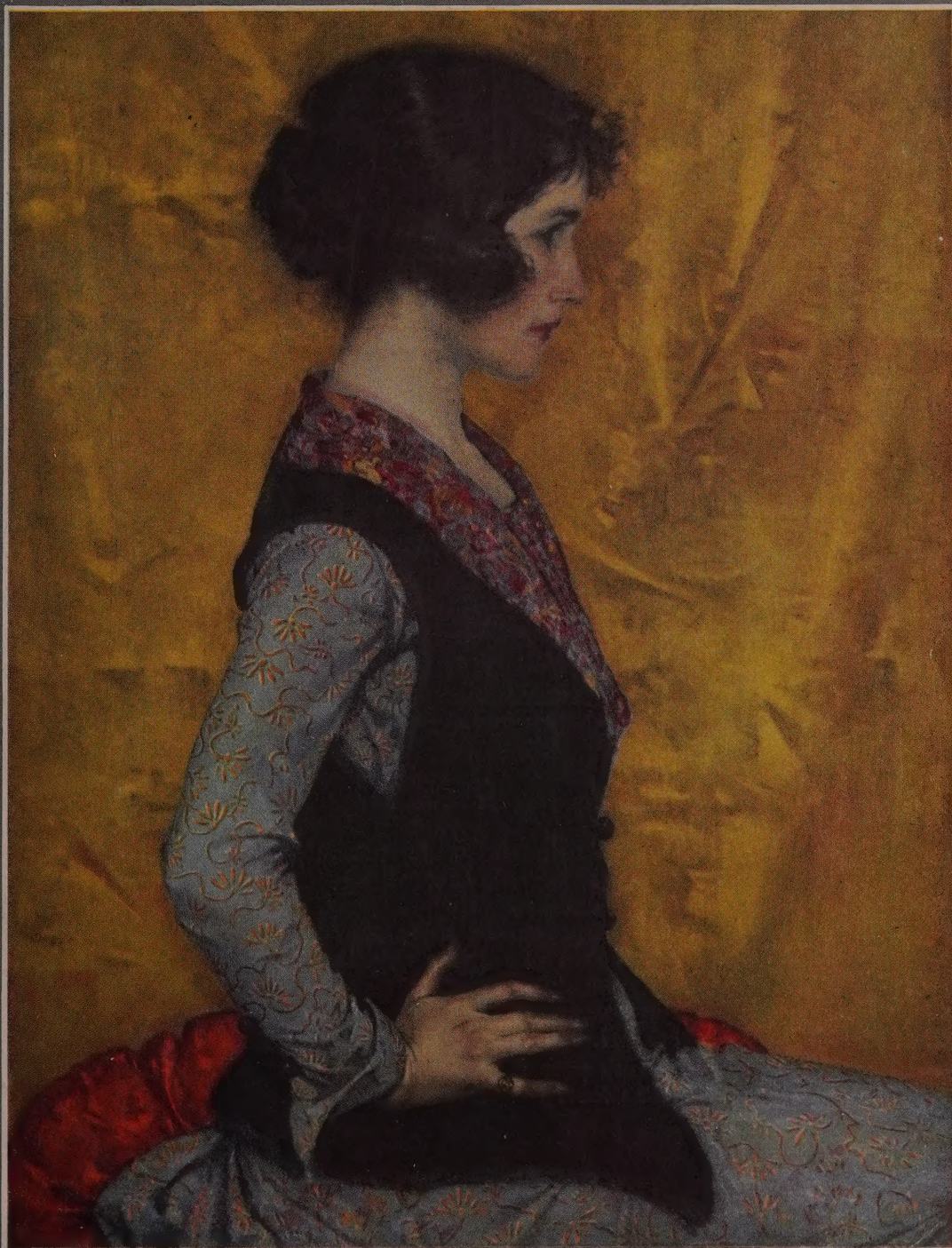


INTERNATIONAL STUDIO

Library Extension Division
Springfield, State Library
TRANSFERRED
Date *11/1/21*



FEBRUARY 1926
75 CENTS



Old STEINWAY HALL

For half a century, old Steinway Hall was one of the musical centers of New York. Hundreds of celebrities in the world of music have been welcomed at old Steinway Hall, both as artists and as friends of the Steinway family.

The Instrument of the Immortals

NO ONE can compute the value of the pleasure and delight that the Steinway gives. No one can measure the educational and cultural advantages that the Steinway brings. No one can estimate the worth of the glorious music that finds its full beauty in the singing, golden tone of the Steinway piano. But everyone can know the prices and terms required to purchase the Steinway. And everyone can figure the actual money value of the return which each Steinway makes to its owner.

Divide the price of your chosen model by twenty years. Divide it by thirty years. Divide it by *forty* years. And you will begin to realize, as so many thousands of music lovers have realized before you, the true economy that lies in buying the best. Always the cheapest in the end. Always the most satisfactory. Always the assurance of the greatest advantage and return.

When the Steinway family assures you that "you need never buy another piano," they mean exactly what they



FRANZ SCHUBERT
composing "The Erl-King"

say. Decade after decade, generation after generation, the value of the proved design and true workmanship becomes more and more apparent. The worth of the integrity, knowledge and skill of four generations of the Steinway family becomes plainly evident.

Each year the public recognizes these facts in increasing numbers.

Each year thousands of people with modest means and limited incomes add their names to the long roll of Steinway owners. And though the Steinway is chosen by Paderewski, Hofmann, Rachmaninoff and hundreds of the most notable figures in the world of music, even this long list of celebrities is but a fraction of the total number of those who choose and buy the Steinway piano.

The Steinway is made in various styles and sizes to fit the acoustic conditions of your home and the limitations of your income. It is sold at the lowest possible price and upon the most convenient terms. You need never buy another piano.

There is a Steinway dealer in your community or near you through whom you may purchase a new Steinway piano with a small cash deposit, and the balance will be extended over a period of two years. *Used pianos accepted in partial exchange.

Prices: \$875 and up Plus transportation

STEINWAY & SONS, STEINWAY HALL
109 W. 57th Street, New York

STEINWAY

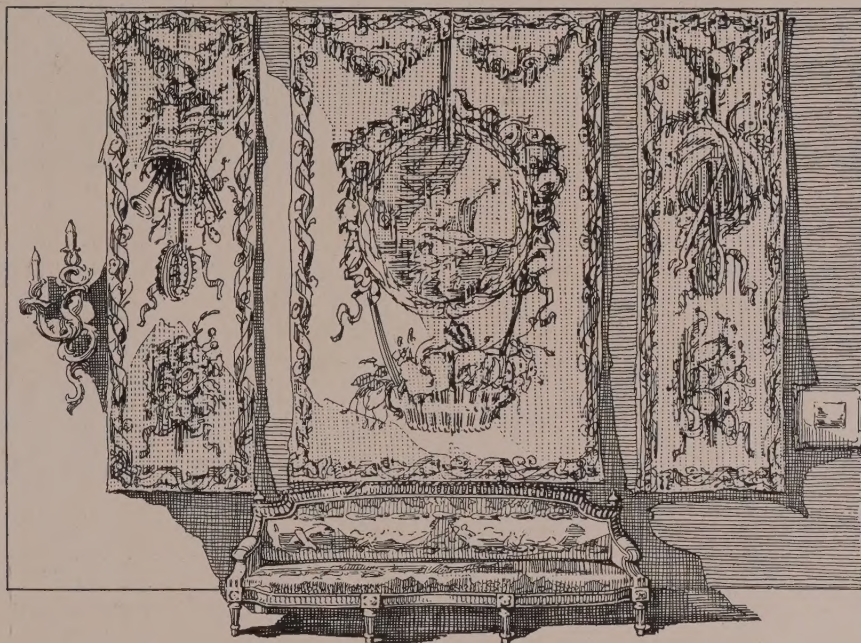
THE INSTRUMENT OF THE IMMORTALS



New STEINWAY HALL

109 West 57th Street, New York

New Steinway Hall is one of the handsomest buildings on a street noted for finely designed business structures. As a center of music, it will extend the Steinway tradition to the new generations of music lovers.



Antique French
MASTERPIECES

of the Louis XV and XVI Periods

in the

Salons of Antique Furniture and Works
of Art on the Seventh Floor

Here you may find just the distinguished piece you seek
to perfect your decorative scheme:

B. Altman & Co.

FIFTH AVENUE—MADISON AVENUE
THIRTY-FOURTH STREET—THIRTY-FIFTH STREET

New York



A SACRIFICE TO FLORA

Courtesy of the Anderson Galleries

A WEDGEWOOD PLAQUE, 1780

INTERNATIONAL STUDIO

REGISTERED AT UNITED STATES PATENT OFFICE
COPYRIGHT, 1926, BY INTERNATIONAL STUDIO, INC.

FEBRUARY
1926

THE ARTICLES IN THIS NUMBER

THE ZULOAGA COLLECTION OF EL GRECO	<i>Jo Milward</i>	25
A POET OF OLD PARIS WALLS	<i>Robert Allerton Parker</i>	30
THE SIMPLE GENIUS OF HEINZ WARNEKE	<i>Emily Grant Hutchings</i>	35
UNIFYING ARCHITECTURE IN AMERICA	<i>R. W. Sexton</i>	41
A TRUE PAINTER OF PERSONALITY	<i>John Usher</i>	46
OLD NORSE PICTORIAL WEAVINGS	<i>Bérthèa Aské Bergh</i>	52
EIGHTEENTH CENTURY STAINED DRAWINGS	<i>Basil Long</i>	57
OUR CONTEMPORARY MEDALLIC ART	<i>Whitney Allen</i>	60
AN ETCHER OF CHILDREN AT PLAY	<i>Andrew Macrae</i>	64
THE DECORATION OF MUSICAL INSTRUMENTS	<i>John Walker Harrington</i>	68
THE ART CREED OF JOHN CARROLL	<i>Augusta Owen Patterson</i>	75
IMPERIAL COSTUME OF THE EAST	<i>Julian Garner</i>	80
MARINE SUBJECTS ON STAFFORDSHIRE WARE	<i>Mr. and Mrs. G. Glen Gould</i>	84
CROZIERS OF MEDIAEVAL IRELAND	<i>Eileen Buckley</i>	89
HERE AND EVERYWHERE		96

The Cover, "Portrait of a Young Woman," is by Malcolm Parcell

THE ARTISTS AND THEIR WORK (*denotes illustrations in color)

Barralet, John Melchior	59	Edwards, Edward	57	Houdon, Jean Antoine	94
Beal, Gifford	*39	El Greco	24-29	Huntington, Anna Hyatt	62
Blackmore, Arthur E.	68	Flanagan, John	60, 61, 63	MacNeill, Herman A.	63
Brooks, Romaine	46-50	Fraser, James E.	62, 63	Palmer, Walter	*22
Carroll, John	75-79	Gresse, John Alexander	59	Rodin, Auguste	88
Davies, Arthur B.	60	Grimes, Frances	61	Utrillo, Maurice	30-34
Davis, Cecil Clark	*73	Hamlin, Genevieve	61, 62	Warneke, Heinz	35-38
Dowd, John	64-67	Hansen, Frida	52, 53, 55, 56	Weinmann, Adolph A.	63
		Hearne, Thomas	58	Wheatley, Francis	58

PUBLISHED MONTHLY BY

THE INTERNATIONAL STUDIO, INC.

119 West 40th Street, New York, N. Y.

WILLIAM B. M'CORMICK, Editor

FLORENCE M. OSBORNE, Managing Editor

W. B. M'CORMICK, *President*; FRANKLIN COE, *Treasurer*; M. L. GRAHAM, *Secretary*; address 119 West 40th Street, New York. Telephone: Pennsylvania 2000.

This issue is Number 345, Volume LXXXIII. The subscription price is \$6.00 a year; single copy 75 cents. Canadian postage and to all other countries \$1.00 per year additional. Entered as second-class matter, March 1, 1897, at the post office at New York, N. Y., under the act of March 3, 1897.

Advertising Offices: New York: 119 West 40th Street; Chicago: 122 South Michigan Ave.; Great Britain: 11 Haymarket, S. W., London; France: 11 bis Rue D'Aguesseau, Paris; Italy: Via Bossi 10, Milan; Switzerland, Germany and Holland: 15 Rue Vernet, Paris.

To CONTRIBUTORS: Articles are solicited by the editor on subjects that are interesting and significant in all branches of the fine and applied arts. No responsibility is assumed for the safe custody or return of manuscripts, but due care will be exercised.

Old English Furniture



An exceptionally pleasing early XVIIIth century room of decorative paintings, now on view.

SCHMITT BROTHERS

523-525 Madison Avenue New York City



Courtesy of the Spanish Antique Shop

A GOTHIC CHEST FROM SPAIN, WHICH DATES FROM THE FIFTEENTH CENTURY. IT IS MADE OF PLAIN WOOD POLYCHROMED IN RICH COLORS, AND IS A SPLENDID EXAMPLE OF MEDIEVAL CRAFTSMANSHIP

ART IN EVERYDAY LIFE

BY LEONORA R. BAXTER

CHESTs, it is generally held, were the first form of furniture. They served as seats long before chairs appeared, and were handed down as heirlooms from one generation to another. They were receptacles for all valuables, and about them clustered intimate family associations. Upon them ancient artists lavished time and genius, and in the history of antiques they come first in point of development and beauty. As a family climbed the ladder of social eminence, each rung was marked by the variety and value of its collection of chests, and each chest was in itself a prized possession. Imagination brings to mind the cold stone walls of old castles, barred windows, and the uncertain conditions that often necessitated quick decision and hurried flight. One's favored chest was never left behind, but went with one to meet all hazards. If they could but speak, what wonderful tales of adventure and romance would be ours—as colorful and intricate, perhaps, as the designs upon these mute symbols of ancient lore. The earliest chests were frankly Gothic, and it is well to remember that the world has never produced any art that surpasses that.

Among the many objects of beauty from Spain that have found their way to this country, the illustrated Gothic polychrome chest of the fifteenth century is an excellent



Courtesy of E. P. Dutton and Company

CHAIR FROM CHARLES DICKENS' LIBRARY

example of craftsmanship of that era. It is made of plain wood, covered with *paté*, upon which delightful designs are carved, and then polychromed in richly alluring colors. It rests on solid walnut feet, and the uncompromising iron lock defies intrusion. Such a specimen as this is rarely found now, and the Spanish Antique Shop takes great pride in its possession. Their recent importations also include other beautiful examples of ancient crafts, notably an unusual collection of wrought iron in gates, window grills, and balconies. The grills are especially interesting—some of them stern and heavy, for public places, and others that trace light and lacy patterns, and would give imaginative lure to any city view. There are gates that recall the hidden gardens of Venice, their designs bespeaking the inimitable touch and versatility of the Italian iron workers who wrought with such inspiration and charm in the sixteenth and seventeenth centuries; lanterns that have come to lend their final bit of grace to modern architecture, and balconies that yearn to overlook reproduced vistas of beauty.

In Dutton's recently I had a fascinating glimpse into the intimate life of our beloved Charles Dickens. On the second floor, in the generous space dedicated to his treasured relics, I fingered his toilet articles.

New York Shops and Decorators

SPECIAL EXHIBITION AND SALE

OF
SILHOUETTE PORTRAITS

BY
AUGUST EDOUART

AND OTHER EARLY SILHOUETTISTS

During the month of January

The Collection of Mrs. Mary Armstrong of New York
American & English Antiques and Works of Art

FRED J. PETERS

52 E. 56TH STREET

NEW YORK



One of a set of six Georgian Silver Salt Cellars, showing Adam influence—Made in London in 1796 by Peter and Adam Bateman

The James Robinson Collection, by its completeness, its authenticity, its unusual beauty, and its distinguished character, is replete with lovely suggestions for Wedding Gifts.

James Robinson • Old English Silver

New York

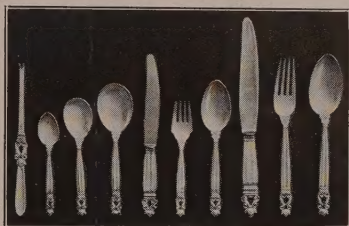
721 FIFTH AVENUE

At 56th Street

Mail inquiries cordially attended to

GEORG JENSEN

Handmade Silver



ACORN PATTERN • STERLING SILVER

159 West 57th St.

New York

CIRCLE 4945

Lewis E. Macomber

ARCHITECTURAL RESTORATIONS
WOODWORK • FURNITURE ESPE-
CIALY DESIGNED and EXECUTED
RUGS • PAINTINGS • CURTAINS

665 Fifth Avenue • • New York

M. D. BENZARIA CO.

*Spanish and Persian
Antiques*



561 MADISON AVE., N. Y. CITY
near 56th St.

GRANADA, SPAIN

Phones: Plaza 8478

TEHERAN, PERSIA

Plaza 1185



C. R. MORNER
Inc.

Antiques

Interior Decorations



658 LEXINGTON AVE., N.Y.C.

PHONE PLAZA 5926

Count C. R. Morner, B. A.
Interior Decorator

Spanish Antique Shop

MONTLLOR BROS.

EST. 1909



*Rare Collections of Spanish Antiques and Objects of Art
embodying the romantic flavor and true atmosphere of Ancient Spain*

Furniture

Wrought Iron

Ceramics

Carved Stone

Carved Doors

Tiles

Candelabra

Old Fabrics

Lanterns etc.

REASONABLY PRICED

PALM BEACH, FLA.
Plaza Bldg.

NEW YORK
768 Madison Avenue

TAMPA, FLA.
400 Grand Central Ave.

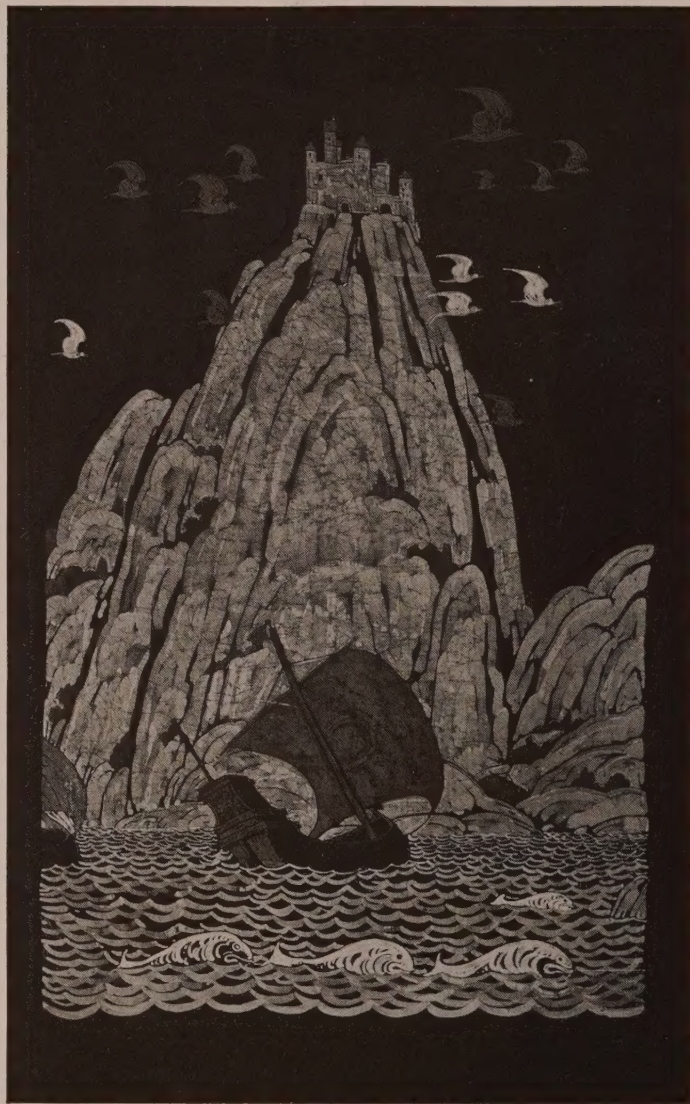
gently touched his tobacco pouch, and finally sank comfortably into a chair from his library. There are six of these chairs, one of which is illustrated here, and until quite lately they have been in the possession of the family that purchased them just after his death, in 1871. They were bought by Francis Burdett Roberts, a personal friend of Dickens, and were bequeathed by him to his niece, who sold them to Charles James Sawyer of London, whence they came to America. The frames are of walnut, with spring and hair-stuffed seats, upholstered in original green rep. They are in excellent condition, and surprisingly comfortable. Each chair is accompanied by an affidavit, and attached to the bottom of each one of the six can be discovered a facsimile signature of Charles Dickens, placed there by himself. In this connection it is interesting to recall that Dickens was inordinately fond of his signature, and persistently placed it upon everything he owned. In 1839 he moved from 48 Doughty Street to 1 Devonshire Terrace, into a residence described by him as "a house of great promise and excessive splendour." Shortly afterwards he went for a prolonged stay in Italy, and it was doubtless at this period that the labels were attached to these chairs. By the terms of his will his executors were directed to "proceed to an immediate sale of the said real and personal estate," and it was by reason of this injunction that the whole of the famous novelist's effects were disposed of at public auction, and were thus scattered the length and breadth of the United Kingdom. It is rare now that any of them occur for sale, and the possibility of anything so important as a complete set of chairs ever again being offered, is indeed remote.

Another chair in this collection is an odd little overstuffed affair, with a very low swung seat, and a short narrow back. Its queer shape attracted my attention, and I inquired the why and wherefore of such a piece of furniture. The answer was that gentlemen of those days, when smoking their pipes, fancied sitting backwards, astride of a chair, as if it were a horse, with their elbows resting on the back, this position being considered the acme of rakish comfort. This particular chair showed hard wear, and must have been the favorite seat of many of Dickens' friends. On the bottom is the ever present signature, and one has a feeling that Dickens himself smoked his pipe in equestrian style, weaving his priceless tales awhile. It is a far cry from that day to this, yet how quickly thought bridges the gap, and how loyally our interest responds to the appeal of that which knew the intimate touch and companionship of the great novelist!

OF batik, its history and development, there is much to be said. Perhaps very few know that it is the ancient

and national art of Java, and that it still flourishes there, with unabated prestige. It seems there was never a time when it did not hold sway in Java, for the relics of idols worshipped in pre-historic days are clothed in garments decorated with batik, and apparently the modern native method of doing the work differs very little, if at all, from the process used so many centuries ago. At that time the women did the designing and waxing, and men were responsible for the dyeing. The wonder of it is how they managed to exist on the wages that were paid them, even in a country where nature furnished heat, where one garment was the fashion, and where food grew by the roadside.

In that island of sunshine and bird song and buoyant outdoor living, batik is chiefly used for wearing apparel, and is usually made of homespun cotton or calico. But it isn't confined to these humble materials, for batik silk is worn by the native aristocracy, and certain designs are reserved for the exclusive use of royalty, and are therefore frequently valued more for the designation of rank than for artistic merit. Even the designs in general use have been established for generations and can be traced to Javanese classics and native folk lore. In about the middle of the seventeenth century, Dutch traders brought batik from Java to Holland, and about 1912 a keen interest in the craft developed in that country, mostly because of Chris Lebeau, Dijesselhof, and Lion Cachet, who by their wonderful work revived and stimulated a nation-wide appreciation of the art. Dijesselhof considers batik a better medium for expression in mural decoration than either oil or water color painting, and his achievements seem to justify him in this conclusion. Real batik artists have a supreme disregard for time, and their attitude toward their work is

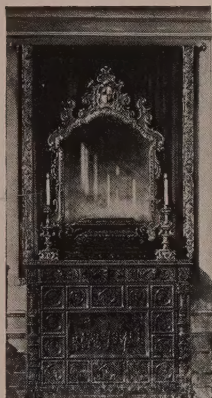


Courtesy of Bachmeier and Company

"CASTLE ON THE ROCK," A VIVID WALL HANGING IN BATIK

akin to that of the monks of long ago who spent years on the elaborate ornamentation of books of devotion, and whose only standard was perfection of design and workmanship. With such requirements, there apparently is no chance for its survival in this hurried age. In America, however, batik has recently gone through a process of finding its rightful place, and its patient lovers have saved it from falling into the class of transient cults and fads. It was first introduced here by Pieter Mijer at the National Crafts Club in 1911, and its great possibilities were at once recognized and used by such well known artists as Arthur Crisp, Paul Slusser, Hazel Slaughter, Bertram Hardman, and many others, who have found it a rich medium for interpretation of decorative beauty. From the beginning, Bachmeier and Company of New York have taken a great deal of interest in the dyes used in the work, and from a technical viewpoint are largely responsible for

New York Shops and Decorators



J. R. BREMNER Co., Inc. Creators of Distinctive Furniture

A rich ensemble of Italian Renaissance with Spanish influence, as executed for one of our clients.

This, out of the ordinary furniture group, is typical of the authentic reproductions which find their inception within the Bremner Workrooms, examples of which can be inspected at all times.

Suggestions and sketches gladly submitted

835 MADISON AVE. (Near 69th St.) NEW YORK

Telephone, RHINELANDER 8000



The Colony Shops GINSBURG & LEVY

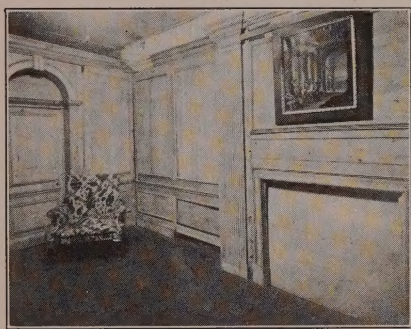
EARLY AMERICAN
AND OLD ENGLISH

FURNITURE AND
DECORATIVE OBJECTS

At left—A Spanish foot wing chair of the early age of Walnut—a rare type.

397 MADISON AVE.
NEW YORK

Branch shop at 26 East 55th Street



Individual Pieces of Antique and Modern Furniture

Reproductions

English Interiors

The faithful duplication of
OLD PINE and OAK ROOMS
is a highly specialized service of
this house

FREDERICK ROSE & CO.

14 EAST 56TH STREET . . . NEW YORK CITY

Decorations

Antiques

Reproductions

BAGUÈS

25 WEST 54TH STREET

PARIS

NEW YORK

LONDON

LIGHTING FITTINGS · BRONZES

ARTISTIC IRON WORK

ANTIQUE

Exclusive Models

MODERN

ITALIAN ANTIQUES

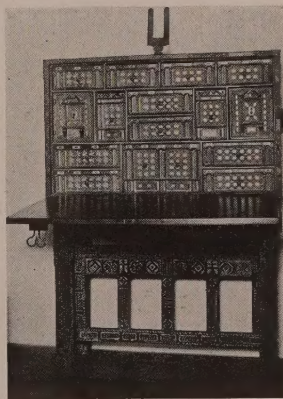
FURNITURE . . . BROCADES

WROUGHT IRON ART OBJECTS

GINO CORSANI

620 LEXINGTON AVE. : (Near 53d St.) : NEW YORK

TELEPHONE PLAZA 6552



"REAL SPAIN"

MONTHLY IMPORTATIONS

OLDEST ESTABLISHMENT
IN NEW YORK

LARGEST COLLECTION OF
EXCLUSIVE SPANISH ANTIQUES,
HOUSE FURNISHINGS
AND THE
DECORATIVE ARTS
OF ALL PERIODS

Authoritative information of all Objects Sold

FRANCISCA REYES

675 MADISON AVE.

NEAR 61ST ST.

MAX WILLIAMS



MARINE
MUSEUM

Ship Models

Paintings

Naval Relics

Engravings

538 MADISON AVE.

NEW YORK CITY

AMERICAN ANTIQUES and OLD MAHOGANY FURNITURE

Large Collection Occupying Six Floors

CLOCKS

MIRRORS AMERICAN PEWTER

OLD CHINA

ANDIRONS

FLORIAN PAPP

684 LEXINGTON AVE.

Between 56th and 57th Streets · Phone: Plaza 0378

NEW YORK CITY

the durability of modern batik colors. At their attractive booth in the recent Chemical Exhibition, productions of New York batik workers were shown, and among many notable pieces the wall hanging illustrated here attracted very favorable attention, not only because of its unusual design, but by virtue of its beautiful tone composition. Entitled "Castle on the Rock", it exemplifies the artistic skill of Arthur Crisp and Pieter Mijer, and fully justifies their faith in "Baco" dyes. For several years this panel has hung in direct daylight and the colors have yielded not at all to their persistent enemy.

AN exhibition now in progress at the Hampton Shops presents the work and collections of Warren E. Cox, and is remarkable in its scope and merit. Mr. Cox is a modern artist with modern and original ideas, yet he builds upon the unshakable conceptions and traditions of the past, skilfully adapting ancient ideals of beauty to present-day requirements. Recognizing the fact that sons of the twentieth century have a difficult struggle to create anything that is entirely their own, or that can compare with products of bygone centuries, he boldly takes in hand our incandescent bulb, the source of our light supply, and clothes it in a softly modernized version of Oriental glory. Fifty years ago this little bulb made possible a steady gleam of illumination unhampered by need of ventilation, a gleam that can be adjusted to any tone or intensity. A new medium for artistic expression has thus been created, and it is in this field that Mr. Cox's achievements are especially notable. His exhibition is almost definite proof that lamps, important as they are in any scheme of decoration, have heretofore not been given sufficiently serious consideration as objects of art. In the center of the illustration given here, which shows only a glimpse of Mr. Cox's rare and beautiful Oriental collection, is a lamp made from a vase which was buried in the grave of a Chinese gentleman, between 206 B.C. and 220 A.D.

It probably held in its cool depths the wine which was intended for his use on his way to the hereafter. The vase is slightly rough of surface, and palest gray-green in general color, with faint iridescent lights of brown, gold and violet. The shade of painted chiffon velvet repeats these wonderful lights and casts a glow that is guaranteed to soften the hardest facts of life. It is colored with modern dyes that make

possible the brilliancy and softness demanded by the shimmering texture of the vase. Another lamp is Chinese of the Kang Hsi period. The color is a feathery powder blue, showing traces of the original design in gold and the shade is done in batik, a revived craft practiced by Mr. Cox. He feels that, as an art, it has been desecrated in this country, and that this ancient process is capable of producing very vigorous and beautiful results. Most assuredly his artistic

rendition demonstrates conclusively its wonderful possibilities. Included also in the Cox collection are porcelains, potteries, bronzes and cornelians, jades, and crystals of a very real distinction and inscrutable beauty.

ILLUSTRATED here is a Spanish interior of unusual charm and verity. It portrays a section of the Pomposa Exhibit at the Hampton Shops, and demonstrates the practical application of Spanish antiques to the usages of modern life. The architecture is pure Spanish, Moorish influence being evident in the arches as

well as in the tiled floor, which is laid in basket weave with small colored tiles at interstices. The walls are rough natural plaster, and back of the bed, in the "alcoba", hangs a rare seventeenth century damask, of dull but luminous tones of blue. The simple dignity and beauty of the ancient iron and crystal mirror is enhanced by a background of old-gold damask, a bedspread of the seventeenth century. The peasant table under the mirror is walnut, of the same period, as are also the carved chair, table, and chest of drawers.

The lantern and wall brackets are replicas of old Spanish iron work, and the pottery is from Talavera. Perhaps the most interesting pieces are the bed and the screen, representing widely different epochs of art. The bed, always the most important item in a Spanish boudoir, is Portuguese, and is fashioned of walnut. The screen emphasizes the artistic achievement of the Baroness Hertha Doblhoff, who paints under the name of "Clo Hade". She was born in Vienna, but since 1910 has made her home in Paris, ex-

hibiting regularly at the Salons of Vienna and Paris. Visiting last winter in New York, she held a show of her work at the Kingore Galleries in March, which attracted very favorable comment from art critics. Recently she was asked to paint a large decorative screen, and she fashioned it in the style of the late eighteenth century, combining a beautiful interpretation of flowers, landscape, and sky.



Courtesy of the Hampton Shops

UNUSUAL AND BEAUTIFUL LAMPS MADE FROM ORIENTAL VASES



Courtesy of the Hampton Shops

SPANISH INTERIOR SHOWING MODERN USE OF ANTIQUE PIECES



THE MORNING LIGHT

Courtesy of the Macbeth Galleries

WALTER L. PALMER

SINCE HE IS PAST SEVENTY YEARS OLD, WALTER PALMER'S ART LIFE GOES BACK TO THE BEGINNINGS OF IMPRESSIONISM IN AMERICA. IT IS ONE OF HIS DISTINCTIONS THAT HE SAW THE TRUTHS OF THIS SCHOOL OF COLOR BEFORE MOST OF OUR ARTISTS, AND WAS PAINTING JUST SUCH VIOLET SHADOWS AS ARE TO BE SEEN IN THIS MOST CHARACTERISTIC CANVAS LONG BEFORE THE IMPRESSIONISTS REVEALED THEIR WORK TO US

INTERNATIONAL STUDIO



FEBRUARY, 1926

THE ZULOAGA COLLECTION OF EL GRECOS

BY JO MILWARD

THE RECOGNITION THIS MASTER RECEIVES TODAY IS DUE LARGELY TO ZULOAGA
WHO OWNS THE FINEST PRIVATE COLLECTION OF HIS PAINTINGS IN THE WORLD

IT was the temper of the nineteenth century to appreciate the painting of Velasquez, whose cool impersonality attracted an age oozing with sentimental prudery. The present century, through the same need of compensation, forgets its sophistication before the painting of El Greco—an artist who sacrificed tradition to a chaste personal vision.

Spain has neglected the reputations of her great ones, so that almost nothing is known about El Greco. What little information we have hinges upon public writings, diaries, chance references in contemporary letters, and the records of a legal process which reveal that El Greco, even after many years in Toledo, spoke very little Spanish. The one authentic record known in his life is that of his burial—the seventh of April, 1614—two years before that of Cervantes, with whom his life was exactly contemporaneous. Even his name is uncertain. What happened to his master, Tintoretto, has happened to him: his real name has been forgotten and a name given



Photograph by Arnold Genthe

SEÑOR ZULOAGA, THE DISTINGUISHED SPANISH PAINTER

by chance becomes the one consecrated to the history of his art.

It is extraordinary that El Greco, who was of Greek origin, should have opened the history of Spanish painting. Yet up to the visit of Van Eyck to Spain in 1428, it is almost true that Spaniards had no nationalistic expression in art. Afterward, the personality of Flanders dominated painting in Spain, until an influence began to creep in from Italy in the guise of vagabond musicians, itinerant artists, and circuses from Lombardy, who left their mark along the Spanish highway and returned to Italy loaded with gold and exaggerated tales of the opulence of Spain.

Before El Greco arrived in Rome from Crete, still

a young man in his early twenties, he had not improbably visited Alexandria. In Constantinople he had no doubt seen the court of Solyman the Magnificent, the grand figure in the Oriental world at that time. And during his student days in Venice, as a pupil of Tintoretto, he must have been further steeped in Eastern splendor.

If El Greco had shown a supreme gift for painting during his early life, he would never perhaps have been permitted to leave Italy and proceed to Spain, but he produced, as a young man, not particularly interesting religious pictures which stamp him as a painter of sporadic inspiration, over-sensitive and easily influenced. It was just this receptivity, however, that made him quick to seize upon the fundamental qualities lying dormant in Spain and enabled him to grasp the temperament of the people: earnest, mystical, profoundly emotional, almost exclusively religious, always dramatic.

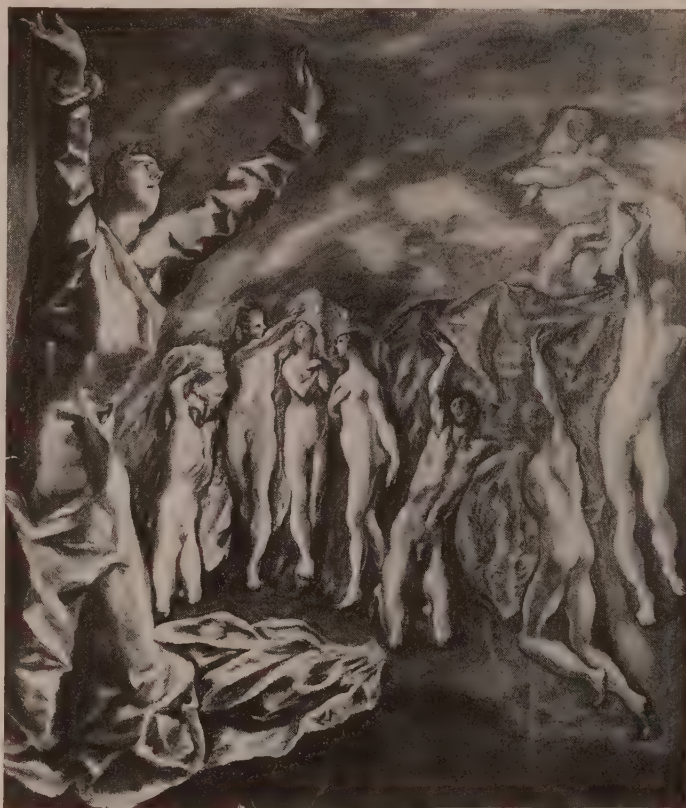
On El Greco's arrival in Spain, Philip commissioned him to decorate an altar of the Escorial. It is well known that the "St. Moritz" which he painted did not please Philip, but El Greco refused to make alterations in his picture, and consequently spent the remaining thirty-five or forty years of his life quietly in Toledo where he struggled between poverty and short periods of ease, married, achieved local fame, and decorated many churches.

The obscurity that now surrounds his life was evidently what he wanted. He left no personal papers and must have destroyed what few drawings he made. Our only documents are his paintings, from which one traces the character of an artist content neither with a passive arrangement of patterns nor an impersonal fondling of memories. For El Greco, painting was a means of quelling a destructive internal conflict. Even when he outstepped traditions, his emotional heritage was continually a-wash over him. His excessive capacity for feeling, fused with an uneasy consciousness of decay, makes his figures seem to lose touch with reality and loom into a life no longer human.

Familiar as one now is with the painting of El Greco, it is difficult to realize that twenty-five years ago he was almost unknown outside of Spain. Velasquez, who fulfilled his prophesy, copied his landscapes; Goya emphasized his despair and fresh dry color; and the entire school of Spanish painters who followed drew breath from his work. The universal recognition which this

master receives today is perhaps due largely to Ignacio Zuloaga, the distinguished Spanish portrait painter, who for thirty years has preached the gospel of El Greco. In addition to being an authority on the authenticity of El Greco's work, Señor Zuloaga owns eleven of his paintings, ferreted out of odd corners of Spain, which represents the largest and finest private collection in the world. Señor Zuloaga has recently transferred his collection, kept for years in his Paris studio, to a

little village in Northern Spain where he has built a museum (he calls it a shrine) to El Greco. It would be difficult to find a place with more charm than Zumaya, a gray village tucked in between two adolescent Pyrenees wading into the sea. A stream from the mountains relaxes for a moment into a bay, as if to gain courage to meet the sea. Zuloaga has transformed a sand-bar, that almost closes the mouth of this bay, into a garden of trimmed lawns and blooming poppies. Pine and cedar trees nearly hide twin houses of white stone and painted blue wood—one a home and the other a chapel and museum.

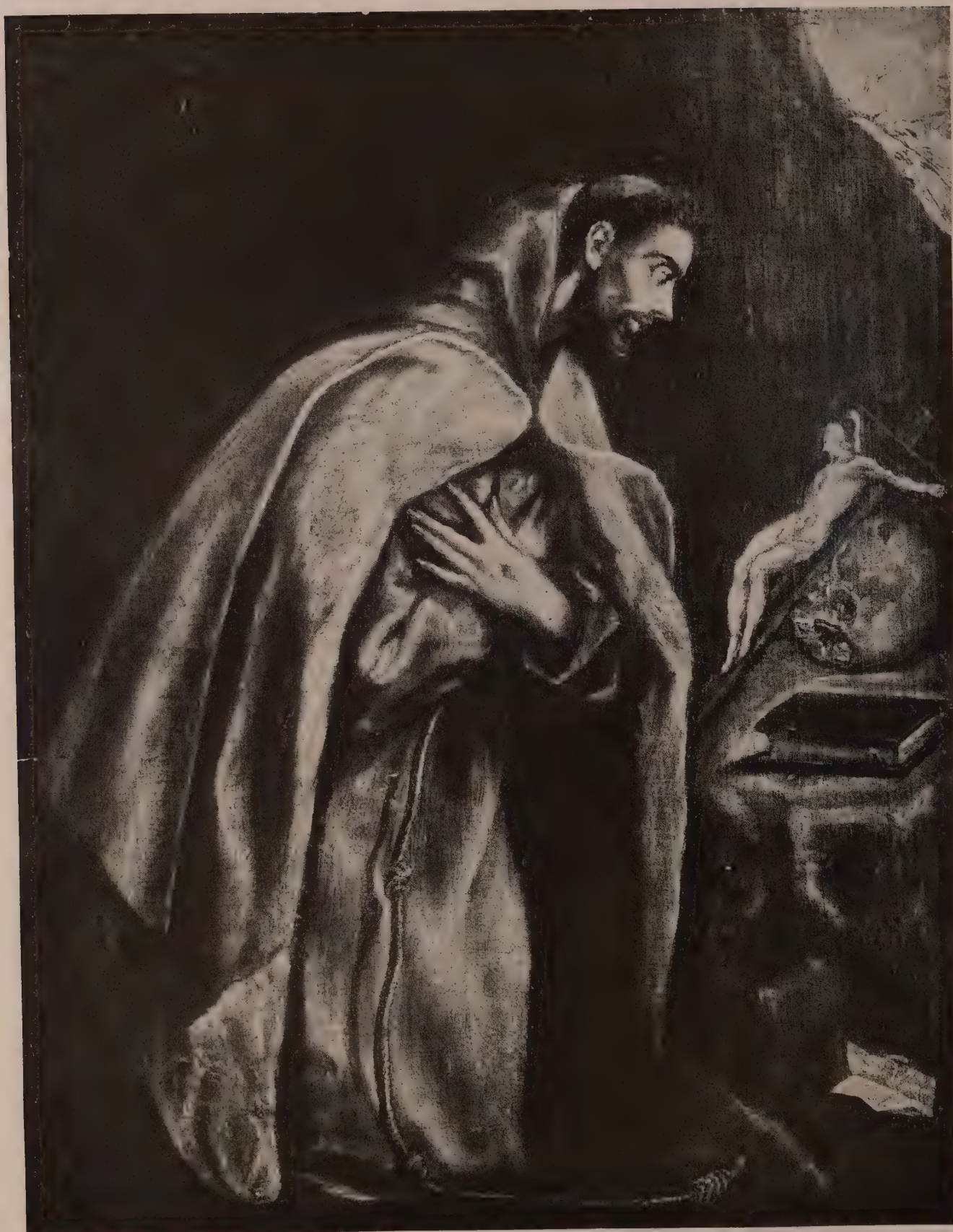


THERE IS A MATURE MAGIC IN "SACRED AND PROFANE LOVE"

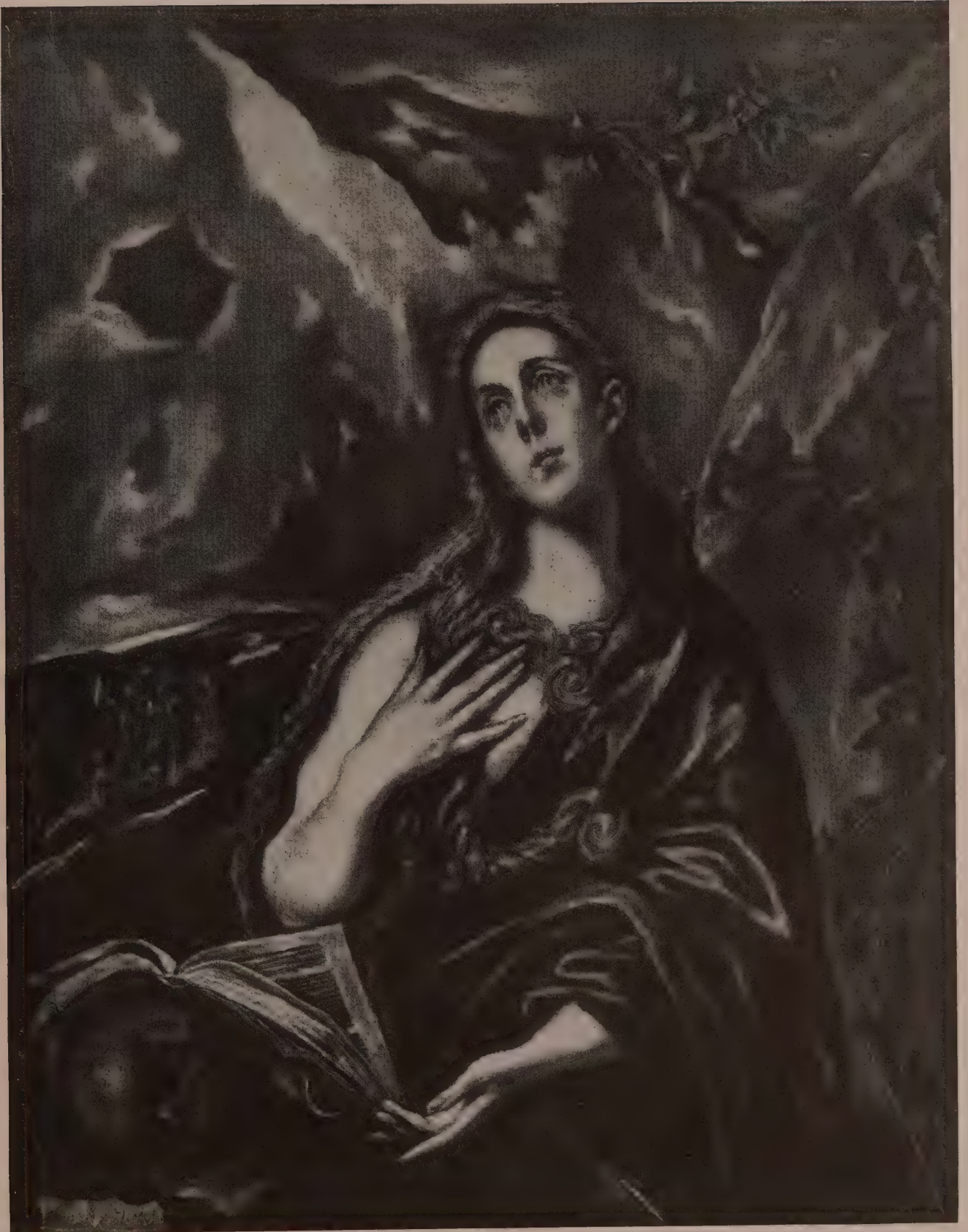
Señor Zuloaga discovered "Sacred and Profane Love," in Cordoba, behind a frayed velvet curtain. It was painted during the last period of El Greco's life, and is charged with a mature magic that admits of analysis rather than description. On the left, four nude figures hang without weight before an immense amber cloth. On the right, a green drapery clutches at three nudes who spurn its concealment. The kneeling figure of a man—the first of this group on the right—raises an arm as if to profane the figure of divine love with a signal. El Greco has drawn him from a memory of Greek physical strength, and at the same time attenuated him with a weary sensuousness that is even today a predominant characteristic of Spanish people. The figure of divine love, cloaked in a robe of Pompeiian blue, kneels upon a scarf with carmen folds that pale to white high-lights; uplifted hands repel and bless with the same gesture. The seven profane figures are poised in space, while the two babies hesitate in their descent.



"SAINT JEAN-BAPTISTE" HAUNTS ONE WITH ITS INVOLUNTARY TENDERNESS. NOTE THE TYPICAL EL GRECO FACE WITH ITS SAD, RESTLESS EYES, AND THE OVER-DELICATE HANDS VIBRATING WITH COLD ARDOR



"MOINE EN PRIÈRE" HAS TENSION AND TRAGEDY, BUT IT IS VERY SHARP AND UNSOFTENED; WE MISS IN IT THAT LYRIC ACCEPTANCE OF LIFE WHICH WAS THE PAINTER'S LAST GREAT LESSON



EL GRECO'S PAINTING OF "MARY MAGDALENE" BELONGS TO A PERIOD WHEN HE WAS INTERESTED DEEPLY IN ELIMINATING DETAILS, AND PENETRATING INTO FEELING, AND IN CONSEQUENCE TELLING LESS OF A STORY



IN "THE ANNUNCIATION" EL GRECO SEEMED LESS INTERESTED IN THE RELIGIOUS SIGNIFICANCE THAN IN THE FORMS OF HIS PATTERN. NOTE, FOR INSTANCE, HOW FINELY THE ANGEL'S HEAD IS DRAWN

Above and below, earth and sky match under a treatment of burnt ochre and browns. El Greco probably painted this picture from wax models, a custom learnt from the Italians, and then entirely repainted it under the urge of his own vision. It should be sufficient to see this picture to be convinced that it was painted by a

man who had probed deeply into his consciousness.

"Le Christ en Croix" contains one of the few landscapes painted by El Greco. Though his early work gives proof of his power in landscape painting, his real concern was the passion of life—human life and its struggle. There is a pure loveliness in the relaxed body of this Christ, hanging to its cross without strain. The nails draw no blood and inflict no pain; yet there is suffering in the wide-open blue-gray eyes. Without the need of physical distortion, El Greco freshens a tragedy that long familiarity has dulled into one of the ordinary facts of life. There is practically no color used to quicken the emotional force of this picture. The background is black, except for white rifts which suggest but do not show, the blue of eternal peace beyond. El Greco's characteristic ash-gray is used for the Christ, the soldiers, and the village in the distance.

Here he has indeed perfected his use of cold tones.

The "Saint Jean-Baptiste" is a fine example of El Greco's personal idiom. This picture, haunting one with an involuntary tenderness, evolved under the impetus of sure inspiration, imposes a prophecy which each generation will in a measure fulfill. The colors have evidently faded. Almost no effort is required to imagine it when the waves of the ice-green sea reflected brighter sunshine, when the pale-gray hands and feet wore an exaggerated whiteness, when bits of winter sky were a keener blue. Only the opaque amber tunic, merging into black at the waist, has not changed.

One reason for disputing the authenticity of many pictures attributed to El Greco is that he invariably

made several copies of each painting, eliminating details, telling less of a story, penetrating more into feeling. The "Moine en Prière," "Mary Magdalene," and "The Annunciation," all belong to this former period. In the last two pictures especially, El Greco was evidently less interested in the religious significance

than in the forms of his pattern. They illustrate the change he underwent during his first years in Spain: his evolution from realism to mysticism. Another quality in his later pictures is that the outlines of his figures, solidly painted, merge into the surrounding colors exactly as they do in life. It is this truth of color, gained from incessant experience, which makes El Greco the true father of Impressionism.

The remaining five pictures owned by Señor Zuloaga unfortunately have never been photographed, with the exception of an early painting of St. Francis kneeling in a beautiful landscape to which the figure is subordinated. A not very interesting study for the "Christ en Croix" without either landscape or cavalry, and three studies, valuable as documents rather than fine examples of El Greco's art, complete his collection. But in addition to his fine El Grecos, he owns a great many valu-



THERE IS PURE LOVELINESS IN HIS "LE CHRIST EN CROIX"

able canvases by Goya, a number of Italian and Spanish primitives, and a group of paintings by Zunbarán.

In both the Musée del Prado in Madrid, and the churches of Toledo, one finds El Greco's intense peering faces, emerging from close shadows; and his aloof figures, insisting upon some extraordinary restlessness. Disowned for three centuries, and still often misjudged, it is fortunate that a reaction has set in, and El Greco ranks with the great painters. His restless assertion of personality could not but appeal to an age which insists upon the right to individual expression; and the sincerity with which he imposed his mannerisms upon Spanish art, his indifference to tradition, will link his painting with fresh manifestations in art of every age.



MAURICE UTRILLO MIGHT BE ACCLAIMED AS A PORTRAIT PAINTER OF THE STREETS AND SQUARES OF MONTMARTRE. AND HE IS RETICENT IN HIS PAINTING OF THEM; HE PIQUES OUR CURIOSITY IN THE UNSEEN

A POET OF OLD PARIS WALLS

BY ROBERT ALLERTON PARKER

WHEN MAURICE UTRILLO PAINTS MEAN STREETS AND WOE-BEGONE HOUSES
HE GIVES THEM A VERY REAL SIGNIFICANCE AND A MYSTERIOUS GLAMOR

IN certain painters the sense of drama dominates. By sheer virtuosity in marshalling detail, by startling and vivid contrasts, by that sense of immediacy they re-create in the mind of the spectator, by the *hereness* and *nowness* of the beauty or bitter truth they express or expose, their art is fundamentally akin to that of the dramatist. Other artists, humbler perhaps but no less authentic, we may describe as the lyricists of painting. They do not shock us into attention; they do not surprise us by the brutality or intensity of their revelations. They do not expose bitter truths; on the contrary, instead of exposing, they evoke memories and regrets. Their sense of the past is more poignant than their realization of the present. Often they are humble and primitive in technique. They manage to evade classification. They belong to no "school"; they can show no professional pedigree; and very often they are decried

and denounced by all of the pedants and the theorists.

That acid realist, Henri de Toulouse-Lautrec, affords a brilliant example of the dramatist in paint. The Montmartre of the unregenerate Nineties, with all its vices and perversities, lives on by the relentless exposure of Lautrec's brush. But in the canvases of another painter of Montmartre, Maurice Utrillo, we may today find a splendid example of a lyric re-creation of the same picturesque quarter of Paris. When Lautrec painted that notorious resort the Moulin de la Galette, he lifts us, by the bitter intensity of his vision and the sharp cruelty of his brush, out of our comfortable respectable world and sets us down in the very midst of the squalor and hectic commercial hedonism of the old mill. Contrast this method of Lautrec—which is fundamentally that of the dramatist, with more reticent and less spectacular method of Maurice Utrillo, who has con-

tented himself with depicting only the deserted exterior of that infamous old dance hall, its bare unlovely skeleton under the disillusioned rays of a glaring sun. He piques our curiosity in the unseen. His omissions become as eloquent as his inclusions.

He is reticent, this poet of old Paris walls. He does not seek impatiently to penetrate to the heart of things. He is satisfied to remain a snatcher-up of unconsidered

tic poet. He is content with the precious colors he has found in the houses of the poor, in the gallant living poetry expressed in the timid flowers growing in tenement windows. "At any rate," Maurice has confessed, "this is poetry to me. . . . and I have sought my own poetry, as I could, where I could. . . ."

No painting expeditions to far countries, no discontented search for new thrills in the quarters of the aris-



NOT WITHOUT SIGNIFICANCE IS UTRILLO'S LOVE OF LITTLE OBSCURE CHURCHES OFF THE BEATEN TRACK, BOTH IN PARIS AND IN THE PROVINCES. THIS LANDSCAPE, "PRUNELLI DI FIUMORBI," WAS PAINTED IN CORSICA

trifles. He remains the painter of crumbling "leprous" walls, of deserted, hidden alleys and mean streets concealed beneath the flashing brilliance of Sacré-cœur, of little shops and humble hotels, of that once idyllic Place du Tertre, which has now, like most of Paris, surrendered to the importunate tourist.

Even at the risk of being out-of-date, let us insist upon the poetic, the lyric quality in Utrillo's art. In this insistence, Maurice Utrillo would agree with us. He himself is not interested in that unending battle of esthetic theory and fruitless dispute over pictorial method that goes on forever in Paris. He is not an intellectual; he is not a "modern;" he is not even a roman-

tocrats, no lazy reflections of the obvious beauties of Nature in canvases which could only faintly reproduce the real thing and which, in the final analysis, would be nothing but plagiarisms of Nature herself. Instead, Maurice Utrillo has sought, by exalting the despised and rejected, to express the native beauty concealed in his own soul. And gradually, he has unconsciously attained an unequalled mastery as a physiognomist of streets.

In the human figure, in the human face, Utrillo reveals only the slightest and most perfunctory interest. I have never seen a still-life from his brush, and, unless I am misinformed, he has never exhibited one. Those



THOSE CURIOUS LITTLE FIGURES THAT HAUNT "PLACE JEAN BAPTISTE" AND OTHER CANVASES, ARE OF THE SAME PICTORIAL VALUE AS A CLOUD OR A TREE. THEIR ONLY PURPOSE IS TO PUT MOVEMENT INTO THE PICTURE



THIS RECENT CANVAS, "FORTIFICATION," IS CLEAN AND CRISP, AND IT IS MUCH CHEERIER THAN UTRILLO'S EARLIER PAINTINGS OF MONTMARTRE. AS ONE ADMIRER SAID: "IT SNAPS LIKE THE CRACK OF A WHIP"

curious little human figures which haunt his canvases are of the same pictorial value as a cloud or a tree. Their only purpose is to put movement into the picture, to lead the eye down the vista of the street. And yet Maurice Utrillo might not incorrectly be acclaimed as a portrait painter of streets and squares. His "Place du Tertre" is the portrait of a merry little old woman, wrinkled and ruddy. With the utmost economy of means he evokes the relentless hand of Time pressing down upon old houses gallantly resisting human abuse.

one. They are not dynamic pictures. They are static in their gravity, and perhaps it is this curiously autumnal sadness, something like the last act of a play by Anton Chekhov, that recalled to one of Utrillo's staunchest admirers, the novelist Francis Carco, the bitter regret and resignation that saturates some of the lines of Paul Verlaine.

Maurice Utrillo's greatest fault—a fault that is the logical and inevitable consequence of his outstanding virtue as a poet in paint—is that he is almost too



UTRILLO'S GREATEST FAULT IS THAT HE IS ALMOST TOO NAIVE IN CHOOSING THE FIRST THING THAT STRIKES HIS EYE. THERE WAS NOTHING, AS IN "SANNONIS 1915," TOO UGLY, TOO BLEAK, OR TOO INSIGNIFICANT FOR HIM

There are "Utrillos" and "Utrillos"—false and true, counterfeit and real. No dealer in Paris seems to be without one. Like most prolific artists, his work is woefully uneven, and the unwary collector may pay a high price for a false Utrillo, whereas the discriminating buyer, possessed of Utrillo's real quality, may obtain a representative example for a modest sum. To Gustave Coquiot, who has written most extensively and with the warmest appreciation of "Maurice Utrillo. V." (Valadon), as this primitive of Paris likes to sign himself, the essential characteristic of Utrillo's best work is gravity, a spiritual humility which is neither sad nor gay. The real "Utrillo" possesses a strange power of poetic exaltation, the power of producing a pang of regret—even though this regret may be a pleasurable

naive, too innocent in choosing the first thing that strikes his eye; nothing seems too ugly, too lacking in significance for him. And yet the most unpromising detail undergoes a mysterious transmutation at his hands. Naked, woe-begone houses of the outskirts; the damp echoing courts of barracks or almshouses; public dance halls out beyond the fortifications—he has painted them all, not with resentment, not with hatred, but with interest and love in his heart. Thus Maurice Utrillo is in a sense truly a primitive, a primitive of our hyper-sophisticated epoch; a primitive because his transcriptions of his world of crumbling walls and senile houses are suffused with humility and reverence. The beauty he creates has nothing in common with those glib repetitions of the adventitious glamor of the exter-



MAURICE UTRILLO ASSERTS HIS RIGHT TO SEEK POETRY AS HE CAN AND WHERE HE CAN, AND HE OFTEN FINDS IT IN THE HOUSES OF THE POOR, AS THIS PAINTING OF "RUE DE POISSONNIERES" PROVES

nal world manufactured by some clever virtuosi in paint. It is the hidden beauty of his own soul, externalized and symbolized by his choice of subject and the methods by which he saturates the insignificant and superficially ugly with the peculiar aroma of his own poesy.

Utrillo's canvases do not yield their secrets to the chance spectator. They require some familiarity with the Paris they depict. This may explain why they bring higher prices in Paris than in New York. There has been a wide traffic in Utrillo canvases in all sections of Paris, since Maurice Utrillo "V" was first "discovered" by the celebrated old *père* Soulié of the Rue des Martyrs. In his earlier Bohemian days Utrillo painted pictures to pay his wine bills; and all the bars and *bistros* of Montmartre were filled with his products, good, bad and indifferent. All the little "dealers" of the Butte were likewise well stocked with Utrillos—as well as with works of painters now world famous—sold for a few sous to keep the wolf from the door.

Of his life outside of his activity as an artist there is little to tell. Utrillo was born on Christmas day in

1883, in the obscure little Rue du Potéau, in a house next door to the church of Notre Dame de Clignancourt—a little church neither very old nor very beautiful, and perhaps for that reason cherished in his heart.

Not without significance is his love of little churches—obscure churches off the beaten track, both in Paris and in the provinces, as well as the great cathedrals. For every year the Valadons—Madame Valadon, André Utter, and Maurice—depart on a sketching exposition, sometimes in Normandy, or Brittany, and such sections rich with the glamor of "remembrance of things past." Sometimes to Corsica.

With the advent of recognition and the development of his individualized method of expression, Utrillo's color has gained in brilliance and power. The canvases of last years, as illustrated by the "Fortification," are clean and crisp. And they are gayer, cheerier, perhaps, those "mean" streets living under the rays of a consoling and benign sun, which are sifted through a tapestry of green leaves. Yet, despite the malicious humor, the peculiar throb of Maurice Utrillo's lyricism remains. He has not been spoiled by success.

THE SIMPLE GENIUS OF HEINZ WARNEKE

BY EMILY GRANT HUTCHINGS

WHETHER INTERPRETING THE AMUSING CLUMSINESS OF THE YOUNG LAMB,
OR THE PRIMITIVE POWER OF THE LABORER, THIS SCULPTOR IS ALL-SINCERE

TO CONQUER one new medium is an achievement for any artist. To create with skill and distinction in seven technically different media—this is the work of a composite genius. Among artists, from Bucharest to Berlin, and indeed in New York and St. Louis, Heinz Warneke is best known by reason of his carved brass. The layman, with commissions for portrait busts and architectural ornament, sees in him a consummate craftsman, whether the ultimate objective of his clay model be marble, bronze, iron, concrete, or porcelain. To a yet more limited circle he is known as a wood-carver of dramatic power, a fashioner of sentient creatures that derive their character from the very grain and the substance of the wood itself.

Warneke is the direct product of the brewing storm that was everywhere felt in Europe in the decade preceding the outbreak of the war. As a pupil in the Kunstgewerbe Schule in Bremen, he resisted every effort of his teachers to change and mold him according to the accepted pattern. Technical instruction he devoured, with an instinctive recognition of its worth to him as a future craftsman. But the stamp of this teacher or of that he side-stepped, with an uncanny faculty for avoiding trouble, yet at the same time having his own way.

When in 1908, his father took young Heinz to Berlin, to enter him in the great national art school, under Director Bruno Paul, he found the drilling of little-minded and painstaking instructors of inestimable ad-

vantage. That art school, with its hundred or more professors, all specialists in their respective departments, offered no welcome to the student who came with little more than a desire to paint, or to model things in clay.

The entrance examinations were such as to discourage mediocrity, to weed out the half prepared. Our eager young artist endured two grilling weeks of examination, and then—a stroke of fortune came to him that has never yet been explained! Warneke was admitted to the school, in a classification five years beyond that for which his age and training fitted him. Such a thing had never happened to anyone before, and not for two years was it discovered. Even now the clerical error, in an institution that is methodical to the ultimate, cannot be accounted for.

Did the boy report the fact that he could not work in classes composed of soundly trained students from five to eight years his senior? Indeed, wisely he did not. He thought

it over very seriously, and after a time decided that what the gods had showered in his lap, he would not be so foolish as to cast aside lightly. And he further decided that he would lessen the probability of any of his instructors discovering the error that had been made, if he should find teachers outside the school who would give him the necessary tutelage in the subjects he needed. This meant working nights and Sundays and even holidays. He came later to regard the mental attitude, with which he entered into secret



All photographs courtesy of the Todd Studios

THE POSE OF THIS HORSE, CARVED IN WOOD, SUGGESTS A TREE

negotiations with private instructors in anatomy, drawing, chemistry, and all the other things he should have had in the five years the gods had given him, as a species of "impudent arrogance."

In his persistent effort to conceal the bare spots in his technical background, he acquired a reputation for reticence and stubbornness that was only half deserved. Yet this very fact served to call to him the attention of those advanced teachers

who were ever on the lookout for peculiar talent. One of these, who early marked him for future achievement, was Professor Wackerle, the man who stimulated in him the great passion for wood carving that will probably ever remain the high note of his artistic career.

Several widely separated factors served to condense in Heinz Warneke a definitely personal expression. The school he had chosen sat high on its rock of conservatism, while already the waves of modernistic destruction were lashing its base. Everywhere he saw the effort of discouraged artists to get back to primitive standards—to overthrow tradition, at whatever cost—to seek the goal of all art by a return to the starting-point, wherever that might be. If there is something essentially Chinese in the spiritual simplicity of his brass carvings, it is because in those early student days he turned to the definite statement of Chinese art for relief from the confusion of tongues that babbled through Cubism, Expressionism, and a score of other so-called "art movements" whose names we have happily forgotten.

Another seemingly unrelated factor was the effect on nerves and eyes of the intensive study which his advanced classification imposed on his first two years in school. When the consequence of night work and lack of rest began to show irritating symptoms, he went



WARNEKE'S "DEER" IS ONE OF HIS FINEST BRASS CARVINGS

for recreation as often as possible to the country. In the great outdoors a painter would have found the myriad fascination of landscape. But to a sculptor, city-bred, there was another kind of appeal. It was the appeal of trees, animals, domestic and wild fowl—even of the peasants, who were as primitive as trees and animals.

It was a whole new world. Here Heinz Warneke learned to love the humorous awkwardness of the new-

born lamb; the kid, with its shaggy fur coat several sizes too large for its body; the long, ungainly legs; the whimsical inquiry of eyes that have just opened on an unfamiliar world. Here, too, he studied animal psychology, which is quite as important to the sincere sculptor as is the anatomy of beasts and birds.

The result of that study is apparent in at least two of the figures which are illustrated in connection with this article. "Kid" and "Dachshund"—both of which are done in bronze—are among his most delicious conceits. In the former he has modified the legs, for the purpose of expressing a certain stolid clumsiness that is the most noticeable thing about a newborn animal. Yet there is no sacrifice of anatomical truth. Every articulation of the body is in its proper place. The humor of the figure is developed chiefly through the pose of the ears and the tail, and through the furtive expression of the



A WHIMSICAL KID CAST IN BRONZE

eyes. To set this tiny bronze kid on the library table, confronting the dachshund at just the right angle, is to throw a room that is full of serious-minded people into broad smiles, or even paroxysms of laughter.

This particular little model for his "Dachshund," Heinz Warneke studied for six months or more before he set his hands to the impressionable clay. All the nuances of feeling and emotion in the comical little

canine he carefully analyzed. Finally, early one morning he hid behind a tree, and whistled to the dachshund. The twist of the nose, the annoyed set of feet and tail, the upward curve of the elongated body—these were ample reward for more than half a year of waiting. The modeling was the work of only a few minutes.

This sureness of touch, which relieves him of the tedium of securing suitable models—whether for animals or for the human figure—is the result of that almost frantic study of anatomy, in the medical college and under private tutelage, whereby he concealed from the authorities his improper rating in the Academy. If, now, he chooses to distort the figure, for the sake of a symbolic or a decorative effect, the result does not give one the feeling of a distortion. He never does violence to the underlying truths of nature.

He has modeled a beautifully proportioned "Torso," which it is his plan to carry out in bronze. It is the artist's attempt, not so much to realize skin texture and the yielding solidity of firm flesh, as the desire to show, in the female thorax, the effect of lifting one arm and throwing the other directly back. This shifting of the larger articulations of the body he finds of unceasing interest.

In his "Iron Worker," the recumbent figure which is illustrated on the following page, the magnificent play of muscles over the powerful chest, as the workman twists his shoulders and inclines his head, is a joy to the student of anatomy. And there is a portrait sketch of Adeline Rotty, the dancer, which is another achievement of the artist. Done at a single sitting, it reveals a personality which the camera has never been able to record. In this, as in his other portrait busts, there is an individual handling of the eyes, which gives to the beholder the effect of color, even in the wet clay. And in his

studies of children, one knows instinctively whether they are blonde or brunette, active or phlegmatic, pampered by luxury or the offspring of the soil—without the explanation of clothes.

The "Iron Worker" is the most powerful creation of Heinz Warneke. It is very rough in surface modeling, simple in line and mass, the very epic of modern toil—

that is neither subdued nor satisfied. It is designed to be cast in iron, and mounted on a low pedestal, as the decorative note in a factory garden. In this figure one is made to realize—by the multiplicity of articulated planes, necessary to catch and reflect the light—the essential character of iron, which is both dull and brittle. In no other medium could the sculptor carry out the idea of primitive power and a mind awakened to blunt resentment.

Heinz Warneke holds that for every idea to be expressed there is a definite medium, and for each medium there is an immutable technique. And the more refined and abstract the idea, the greater the surface simplicity. His ultimate self-expression is to be found in such figures as "Faun" and "Deer," and his series of archaic human interpretations, which are carved in brass. Here the technique is entirely his own.

The conceit of carving figures in brass came to him during the war, when, by a strange mutation of standards, brass had become more precious than gold. The procedure is interesting. It begins with the definite visualizing of a plastic form. The maiden who draws into her embrace a frightened faun, the head of a dancer, the reclining deer that has been startled from sleep by a menacing noise—every one of these must take full form in the artist's mind before the necessary block of brass has been ordered from the foundry for the carving.

Then follow the endless



"DACHSHUND" IS A DELICIOUS CONCEIT



A BRASS CARVING OF A NEW-BORN CALF

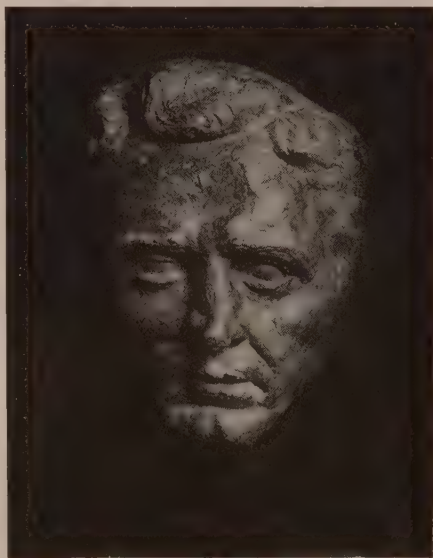


THE "IRON WORKER" WAS DESIGNED TO BE CAST IN IRON AS THE DECORATIVE NOTE IN A FACTORY GARDEN. IN NO OTHER MEDIUM COULD THE SCULPTOR SO WELL CARRY OUT HIS IDEA OF PRIMITIVE POWER

months of labor to extract that form—the ruthless impact of chisel and hammer, the narrowing down of strokes with smaller chisels and gouges, after the extraneous brass has been cut away—the agony of precision, when one false stroke would mean ruin. After this, the blending of surface planes, by means of a series of *ciseleurs*, many of which Warneke himself designed. And, finally, the polishing with a burnisher of smooth steel—and this is a labor of passionate love.

Even in the reproductions here, one can discern the graphic details of eyes, mouth, ears, and the play of muscles in neck and chest. What one does not perceive in the photographs is the diamond-like brilliance of the surface, which renders one such piece ample decoration.

Of all his wood carvings, the horse illustrated at the beginning of this article is the most dramatic. The block of wood—from what species of trees no timber expert has been able to decide as yet—was brought by a friend from the heart of Africa. Such a gift had perforce to bring forth a perfect art expression! Only the horse seemed worthy of immortalization in that block



THE STUDY FOR "THE VETERAN"

of iron-textured wood. The pose must in some way suggest a tree—rooted in the earth and carried upward by means of branches, twigs and, ultimately, leaves. The idea is pantheistic in its essence. For decorative effect the artist has taken advantage of the remarkably interesting grain in the wood, to indicate the sweep of the mane and the bulging muscles in flank and thigh.

In his ceramics, and in his brass and wood carvings, Heinz Warneke does all the work with his own hands. This is almost as fully true of his marble, bronze, terracotta, and granite. To model a figure, cast it in plaster, and then abandon it to the commercial

handling of the bronze founder, is to stop midway in artistic creation. "How," asks this artist, "can a workman in a foundry know the heart-throb of my model, which I have interpreted in such subtle detail as lips and eyelids? No intermediary can come between the artist and his finished product."

Here lies the strength of Heinz Warneke. An all-pervading sincerity, and an underlying sense of the abstract, which reveals him at once as craftsman and creator.



THE BEACH

Courtesy of the Kravisshar Galleries

GIFFORD BEAL, 1924

THE MOST BRILLIANT TRADITION OF AMERICAN WATER-COLOR PAINTING IS PRESENTED IN THIS ANIMATED NASSAU SCENE IN WHICH THE TROPICAL CHARACTER OF A WEST INDIES ISLAND, ONE OF AMERICA'S WINTER PLAYGROUNDS, IS RENDERED WITH ALL ITS ROMANTIC CHARM

UNIFYING ARCHITECTURE IN AMERICA

BY R. W. SEXTON

THE ZONING LAW HAS BROUGHT ABOUT A TYPE OF SKYSCRAPER THAT CAN BE CONSIDERED THE FORERUNNER OF A DISTINCTLY AMERICAN STYLE OF ARCHITECTURE

THE social, economic and industrial conditions, in fact, the whole mode of living of the people of a community, as well as the traits of the individuals, are very markedly influenced by the prevailing climate. In a country of such vast size as ours—these United States of America—it is, therefore, only natural, on account of the difference in climate in the various sections, that the habits and customs characteristic of the people of one locality are so much at variance with those of another. To a certain extent this is unfortunate, for the peculiarities and characteristics of the people of this country as a nation are less easily distinguished, and our nationalism is, to some degree, thus lost sight of. New Englanders have, for example, always taken a certain pride in the customs which distinguish them from New Yorkers. Chicagoans claim that they can recognize a neighbor, no matter how far from home; and a New Yorker—well, he is insulted if someone thinks he comes from Main Street. So an American is first of all a Bostonian, a Chicagoan or a New Yorker. And so it has always been with our architecture.

There is not, and until recently it seemed as if there never would be, a distinctly American style of architectural design. There are certain types of buildings that are especially characteristic of certain localities, but no one type can be said to typify the American style of design. This state of affairs, too, can be traced to climatic and consequent social conditions, for architectural

design, based as it is on structure, is itself very largely governed by climate. Certain building materials are more popular in certain localities, for they withstand the climate of that particular section of the country, while in another section they would soon perish. Then,

too, old traditions have an influence on architecture, just as they do on habits and customs, and another line is drawn between the buildings of different localities. In the great Southwest, the design of buildings follows closely the traditions of the old Spanish settlers and their missions, which were peculiar to the climate and customs of the people of that locality in both design and structure. In the middle Atlantic section the Grecian influence, typical of Colonial days, is still discernible. In New England the characteristics of the early American inhabitants continue in evidence, while in New York the skyscraper has become the feature. All these types can be indirectly traced to climate which dictates building materials and methods of construction. The resulting habits and customs of the people, and even geographical status, especially in the case of New York, has had some influence. And so we have come through these one hundred and fifty years minus a style of architectural design that we can definitely point to as being distinctly American, in a truly national sense.

Of these various types of buildings, typical of the various localities of this country, the skyscraper stands alone as being peculiarly American.



Miller and Pflueger, Architects
PACIFIC TELEPHONE BUILDING, SAN FRANCISCO



Mauran, Russell and Crowell, Architects

THIS IS A SKETCH OF THE BUILDING FOR THE SOUTHWESTERN BELL TELEPHONE COMPANY IN ST. LOUIS, MISSOURI, WHICH IS AS FINE AN EXAMPLE OF SET-BACK ARCHITECTURE AS ANY THAT CAN BE FOUND IN NEW YORK, THE CITY WHERE IT ORIGINATED

The origin of some of the other types may be readily traced to the early English, the Spanish, or to the Roman classic, but the skyscraper is based on no precedent written in the entire history of architecture throughout the world. It represents actually a style of architecture rather than a type of building. The problem in design and construction, which it has always offered, differs so from anything that has ever been presented in architecture and building before, that tradition, and precedent too, are of no value whatever in its solution. The skyscraper differs from old-time buildings principally in its mass. Never in the history of architecture and building had structures risen to such heights! Its problem, as all problems in architecture had ever been, was based on the relationship of mass and voids, but while the voids remained the same as they had always been—for the sizes of doors and windows are practically fixed—the mass was of proportions never before even considered. It is only natural, then, that architects centered their interest on the design of the mass, and gave little thought, in comparison, to ornamental details. And such an unusual problem as this one seemed to offer unlimited opportunities and possibilities to the architect.

In the history of architecture, during the last four hundred years especially, styles and periods in architectural design were distinguished by their ornament more than their mass. The mass was practically unified after Gothic times, and the style of a building was characterized by its ornamental details. The difference in building materials and consequent method of construction characteristic of a building of the Louis XVI period, as opposed to those characteristic of a structure of the Georgian style, was primarily in its ornamental details. Just so the early American house differed from

the Jacobean house in England, if it differed at all, in its details, not in its mass.

The American skyscraper, however, reversed the old order. It was not only a new style of architecture, but in reality a new architecture. It is not strange, therefore, that architects turned their attention entirely to this phase of its design, and relegated the design of ornamental details to second place. But the skyscraper suffered by this condition. The American skyscraper, representative of a new American architecture, clothed in European ornament of four and five centuries before, lost its nationality entirely. For fifty years, from its earliest conception to most recent times, one might well say that the American skyscraper was not American at all. For ornamental details, architects and designers of skyscrapers seemed content to adapt (as we say, to avoid plagiarism, but we mean actually to apply) forms and motifs of old European styles and periods without regard to materials or structure, to say nothing of habits and customs, climate or tradition.

In spite, then, of certain features which would seem to stamp it as purely American, the skyscraper, adorned and embellished with ornament of European origin, lost whatever individuality it possessed, and in our big cities Classic, Renaissance, Italian, and even Adam skyscrapers vied with one another for prominence. In attempting to adapt forms and details peculiar to European conditions of the sixteenth and seventeenth centuries to a structural mass characteristic of America of the twentieth century, progress in the new architecture was delayed.

In the attempt to perfect mass design, intensifying on that problem to such an extent that ornament was relegated to second consideration, the architecture in



Charles Z. Klauder, Architect

"CATHEDRAL OF LEARNING," UNIVERSITY OF PITTSBURGH



Rankin, Kellogg and Crane, Architects

THE BUILDING FOR THE PHILADELPHIA INQUIRER COMPANY

our cities became a conglomeration of elongated boxes and ill-proportioned towers, marvelous feats of engineering skill, but lacking, in their design, the very basic principles on which architecture is founded. With buildings striving to outdo one another in height, the streets became canyon-like in appearance, the sun finding its way there only for an hour or two during the middle of the day, playing havoc with business, the very thing which the tall buildings were intended to aid most. From a land valuation point of view, conditions improved, which can be very easily understood when it is realized that three- and four-story buildings were replaced by others twenty-three and twenty-four stories high. But from an artistic point of view, an architectural viewpoint, they deserved little praise. The remedy seemed to lie in stabilizing in some way these soaring masses of various shapes and sizes. Such stabilizing could only come by law. No law could fix the shape or design of a building, but a law could fix its height.

A zoning law for New York City, where the skyscraper had originated and developed, was suggested and promptly enacted, by which a structure is allowed to rise straight up from the street line only to a height determined by the width of the street upon which it faces. If the building is carried beyond that height, it must, from that point upward, slant backward, and must be kept within a line drawn from the center of the street through the top of the wall on the street or building line. Different height allowances determine various zones. The law of zoning means that a pyramid be superimposed on a cube. A pyramid is especially unsuited for windows, for example, unless they be dormers, so architects developed a series of set-backs or terraces that, as they stepped backward and upward, kept within the pyramidal line.

In certain other cities where a zoning law is enforced, as in Chicago, for example, the height straight up from the building line is fixed at so many feet and set-backs, also definitely established. There is a provision in the New York zoning law that upon twenty-five per cent of the area of the plot the building may be carried to an unlimited height. This clause is responsible for the towers which frequently surmount these structures.

It was immediately foreseen that architecture in cities where a zoning law was in force would be unified to a very great extent by fixing the heights of buildings and somewhat stabilizing the mass, but it was not until the law had been in operation some little time that it was seen that the way had been paved for unifying architecture throughout the entire country. For actually, by thus stabilizing mass, ornament, which had not received the consideration it rightfully deserved before, was given greater importance.



Hemmings and Starks, Architects

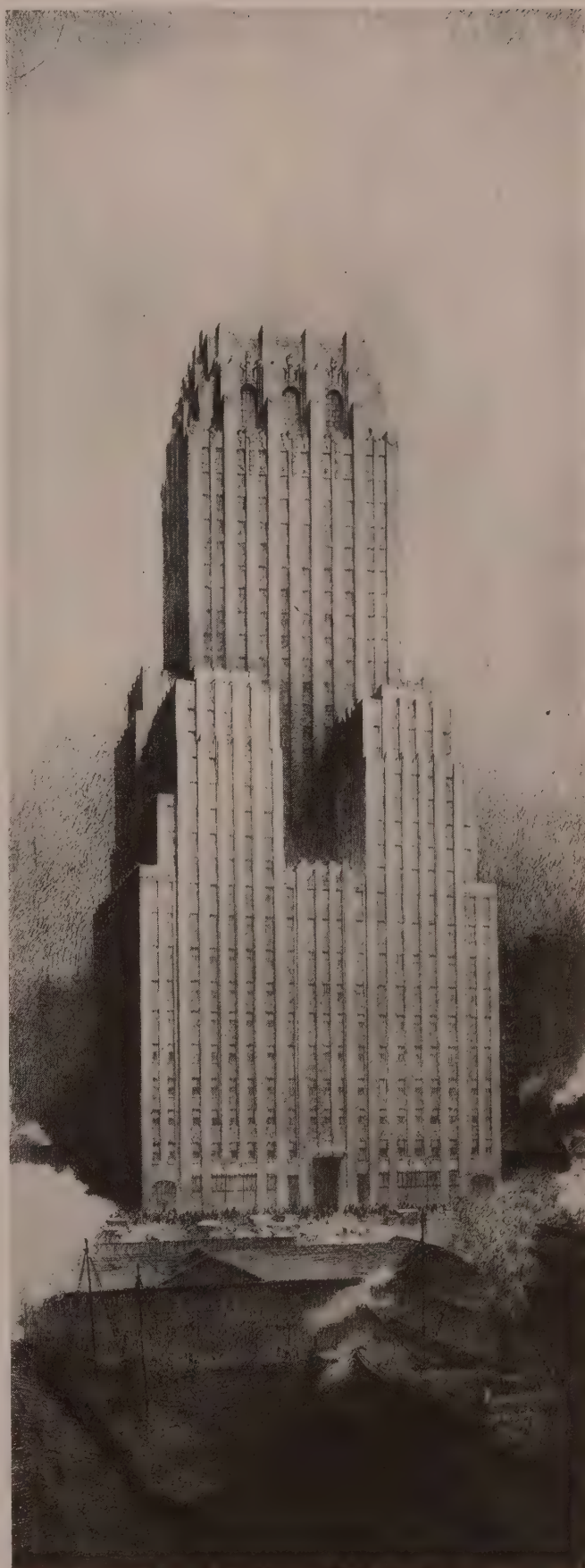
THE NEW ELKS' CLUB BUILDING IN SACRAMENTO, CALIFORNIA

In its mass, the modern skyscraper differs principally from the "old-timer" in that it emphasizes its height, which is its distinguishing characteristic, instead of attempting to diminish and even conceal it. Abiding by the conditions of the zoning law, it becomes a soaring mass, with its vertical lines, emphasized throughout in its design, seeming to extend upward to the clouds. Moreover, its ornamental details are actually outgrowths of the structure, accounted for in every case, accentuating the architecture, as all ornaments should, so that it becomes in reality a part of the architectural design, and not simply applied to it.

In other words, this reborn skyscraper, though still in its infancy, represents a new style of architectural design. It is based throughout on architectural principles, and neither adapts nor reproduces old-world motifs in its design, nor breaks any of the basic and fundamental laws on which architecture has ever been founded. The American skyscraper has come into its own! It is American now throughout. We can look to it, as it stands today, as the forerunner of a distinctive American style of architectural design. Architects in other cities, not forced by law to observe the set-backs, have adopted the principles on which the new skyscraper is based, so that instead of being merely a New York institution, as it has generally been considered, the modern skyscraper of today is an American type of building, designed in an American style.

It has taken us some years to learn that a style, worthy to be so called, must come from the people. An American style of architecture must bear the marks of American nationalism, and not represent only the ideas of a select few. Furthermore, a style of architecture must be based on building materials and methods in vogue in the country where the style originates. To overcome, then, the variation in climate, prevalent in the different localities of this vast country, building materials and methods of construction must be developed that will withstand the various climates, and at the same time be as appropriate in one temperature as in another. Or, designs must be originated that will adapt themselves to the various materials and methods of building in use in the various localities.

The modern skyscraper seems to have solved these problems so far as the tall building is concerned. Its mass, at least, is just as appropriate to the structural qualifications of San Francisco, St. Louis, Cleveland, or New York. Its success is due primarily to its natural development wherever it is erected. Its mass and its ornamental details arise naturally from its structural plan. In a building designed in a pure style, materials and methods of construction are never challenged. That is one of the first principles on which architecture is founded, and it is the principle on which the modern American skyscraper is being developed.



McKenzie, Voorbees and Gmelin, Architects

PEN-AND-INK SKETCH OF THE BARCLAY-VESEY BUILDING, NEW YORK

A TRUE PAINTER OF PERSONALITY

BY JOHN USHER

ROMAINE BROOKS CAN LOOK BENEATH THE ORDINARY PERSONALITY OF THE MEN AND WOMEN SHE PAINTS, AND TRANSFER WHAT SHE SEES THERE TO HER CANVAS

THE portraits of Romaine Brooks are pregnant with the pagantry of contemporary people who in art, society, and life are Europe's most spectacular achievements. She has painted them because she could not do otherwise, and her art, evolved under the impetus of sure inspiration, does not stem from any school. Only in her pervasive insight, in her generous judgments, there is a sensuous hint of Spain, and at base one senses the same theological vision, drawn from underneath the ordinary personality of man, with which El Greco and Goya recorded the people they painted. Aware of the values in vogue among contemporary painters, she has evidently needed for emphasis not a single rule that sacrificed classic traditions. Romaine Brooks still believes in the grammar of art, and her painting is not built, like many of the moderns, upon any geometric forms, with theories indiscriminately applied. No intellectual towers, heights without aspiration, are piled up in the manner of Picasso. But, rather, her psychic imagination shelters a wide simplicity which is never violated by instrumental sarcasms or literary comedies. This quality has functioned most successfully in a group of abstract drawings of which "Death" is one, where the image has been surrounded by solitude, and quieted in the temperate calmness of a darkened room through which tropical tides of emotionalism are very rarely urged on.

In all of the canvases of this artist, profound blacks, grays, impenetrable whites, screen and almost mesmerize one with a sense of adventure down under the cover



ROMAINE BROOKS' RECENT PORTRAIT OF HERSELF

of experience, into depths rich and oriental. Only occasional frail, clear greens—a garden in the portrait of La Duchesse de Clermont-Tonnerre, a vest in the picture of a young English girl, "Peter"—freshen habitual twilights of color.

It is never the range of her palette, but a masculine vitality that propels from the canvases of this painter a luminosity without radiance, which in the portrait of the Baronne Emile d'Erlanger suggests that one has just missed glimpsing the last rays of the sun as they dropped onto russet hair, a leopard robe, and faded in the amber eyes of the cat.

As a painter, Romaine Brooks belongs almost entirely to herself. The simplicity of an evolved personality that plays through her pictures never becomes *naïveté*, a quality which has so delighted and attracted the highly sophisticated public to the

paintings of Rousseau. Rather, it depends upon an emotional grandeur, *au fond* infinitely said, like life; melancholy, like the negro who has logically created in jazz for mankind its liveliest, happiest art. Almost, each portrait, impersonally painted as an exquisite manifestation of time, has been transmuted through an understanding akin to that of an Oriental mystic, and all through her work runs a reflection, an Eastern insistence on symbolism.

One wonders if the portrait of Jean Cocteau, painted on a balcony with the Eiffel Tower in perspective, was not a gesture joined to Delauney's and Rousseau's, which indicated to this young Frenchman his idea for "Les Maries de la Tour Eiffel." This portrait was



THERE IS A STRANGE LUMINOSITY WITHOUT RADIANCE IN THIS PORTRAIT OF THE BARONNE EMILE D'ERLANGER WHICH SUGGESTS THAT ONE HAS JUST MISSED GLIMPING THE LAST RAYS OF THE SUN

painted in 1914, and hence six years before the appearance of his ballet. Cocteau has contributed, with drawings, poems, ballets, and books, more than any other young man of his generation toward making life in Paris the most entertaining of any city in the world.

The portrait of a Red Cross nurse becomes a synthesis of all the innumerable young women who sacrificed art and career on battle-fields. An unfinished portrait of the Duke d'Alba, with its finely drawn head, is a paint-

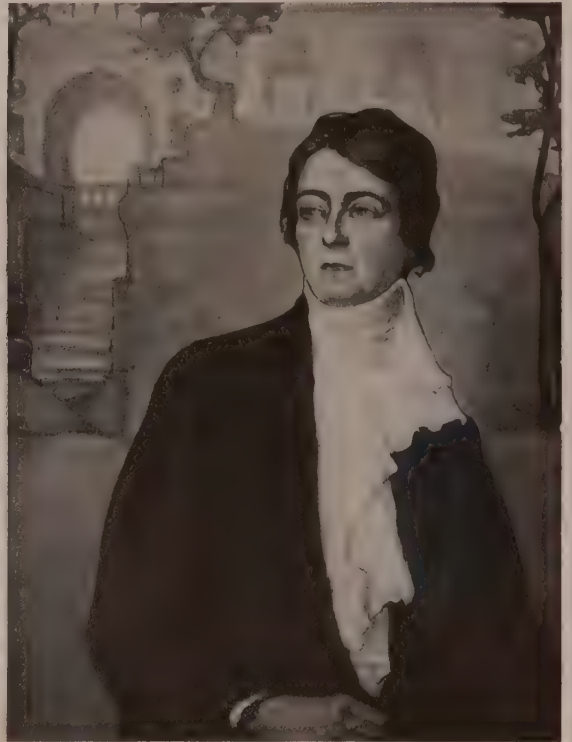
ing not only of the Duke but his race. In the portrait of the most *à la mode* young writer in France, Paul Morand, one again gets a gust of despair. It is almost as if Morand had just realized how thin was the veneer of his present popularity, and how hollow the volume it covered.

"La Vie Passe Sans Moi" is an example of Romaine Brooks' sturdy sense of design, and at the same time is redolent with an involuntary charm of a girl wistfully

*THE SIMPLICITY THAT PLAYS THROUGH
EVERY ONE OF THE PICTURES PAINTED
BY ROMAINE BROOKS DEPENDS UPON AN
EMOTIONAL GRANDEUR*



AN UNFINISHED PORTRAIT, WITH THE HEAD
FINELY DRAWN, OF THE DUKE D'ALBA



A GARDEN MAKES A PERFECT BACKGROUND
FOR LA DUCHESSE DE CLERMONT-TONNERRE



THIS PORTRAIT OF NATALIE BARNEY HAS
BEEN TITLED BY THE ARTIST "THE AMAZON"



THIS STUDY OF ELSIE DE WOLFE, "THE
WHITE GOAT," HANGS IN THE LUXEMBOURG

wondering at life. It is almost as if it had been intentionally selected from a type diametrically opposed to the painter's own character, as she had drawn it in an early self-portrait, now in the Luxembourg Museum, of a wide-eyed young girl, her hair torn by a wind racing in from the sea, described by d'Annunzio in a poem recited by Georgette LeBlanc at the Scala Theatre as: "Upright between a gloomy sky and gray-headed breakers, you do not fear the blow of the tenth wave." And what a contrast this picture makes to a recent self-portrait, reproduced here; more a picture of a "mind's construction" than a face—calm, unrelenting in judgment, again on the edge of the sea which is this time drenched in rain and mist.

Born in Rome of American parents, Romaine Brooks has lived only in Europe until her recent arrival in New York, dividing her life of legendary isolation between a Moorish castle in Capri and a studio in Paris, whose great doors, sheltering it from the turmoil of taxis and bars, have opened to but very few.

The romantic career of this painter, whose art recalls an aphorism of Edmont de Goncourt: "*Le rare est presque toujours le beau*," began from the moment she realized that nothing could be accomplished under her mother's whimsical authority. Consequently she ran away, and with the fine courage of a fixed idea exchanged luxury for the life of a poor student, first in Paris, later in Rome, every other consideration swamped under an inescapable impulse to paint. During these student days not only her purse but some fine instinct always prevented her vision, then adolescent and frail, from being tampered with in the classes of contemporary masters. Always she preferred to work alone or sketch in studios where the models were paid for collectively by the students.

For a short time in Rome she went to the State

School, which furnished free drawing material and models. Here she was unfortunately distinguished as the one girl among hundreds of vagabond students, and soon it seemed easier to face a small fee at the Scuola Artistica than to continue to vent most of her energy and rulers on the fellows about her. Then followed years of solitude, and work in Capri, where she rented

an abandoned chapel for twenty francs a month, and paid for it out of irregular and insignificant sums which her mother began to send, principally out of rage. Suddenly this mother, who liked change and not travel, died in one of her numerous houses in Nice, and the prodigal daughter awoke one morning to find that a clause in her grandfather's will had entailed his fortune to her.

It is but another proof of the strength of that "inescapable impulse" that Romaine Brooks was not distracted from art by the unfamiliar magic of money. Instead, her fortune simply enabled her to isolate herself further from everything except painting, and to begin the series of portraits that figured in



"PETER" IS A FINE PORTRAIT OF A YOUNG ENGLISH GIRL

her New York exhibition, which offered America a first opportunity to claim this artist for its own. In addition this sudden economic independence removed the necessity of only painting people who paid. Now she could choose a subject of biographical interest, and at the same time make an arrangement whereby she did not dispose of the painting.

With the exception of three pictures bought by the Luxembourg during the artist's Cinderella days—portraits of Gabriele d'Annunzio; of Miss Elsie de Wolfe, called "The White Goat," and an early Self-Portrait—only three other pictures have left her collection. One, a portrait of Mlle. Legrand, Romaine Brooks presented to the late Robert de Montesquiou, who loved it and who wrote, when it was shown in

1910, that "this picture merits more than a mere exhibition, as it is worthy of a museum which is watching it, waiting for it, and will have it." Last year, when a secretary, to whom Montesquiou willed everything, sold his collection, Romaine Brooks bought back her picture. Fortunately, it was included in the exhibition. Another portrait, also included, "The Amazon," decorates Miss Natalie Barney's celebrated salon on the *rue Jacob*, a tribute to the fluent personality of an artist to whom Remy de Gourmont wrote "*Lettres à une Amazone*," and whose "*Pensées d'une Amazone*" places her, an American, among the most distinguished of contemporary French writers.

The third picture which has left her collection is a portrait of the *Princesse Lucien Murat*. This picture belongs to the group shown at Durand-Ruel's in 1910, Romaine Brooks' only exhibition until her show of this past year which was held at Charpentier's. It also attracted the attention of Montesquiou: "There she stands, as distinguished as ever, painted from an affectionate palette, in a simple street dress of becoming browns, with eyes smiling sideways, an intelligent mouth, and a nose of an amusing curve *à la Roxelane*, which looks as if it were trying to *faire la nique* to princes, perhaps even to duchesses."

The portrait of Gabriele d'Annunzio as a warrior is destined to hang in the Museo Victorial which the poet-soldier has just completed at Gardone on Lake La Garda. This picture, which Romaine Brooks has presented to her friend, characterizes an *homme d'action* unflinching before cannons, while in the Luxembourg portrait she has painted the exiled artist absorbed in his dream. "Weeping Venus" happens to be a portrait of Madame Ida Rubinstein. Black shadows accent the plasticity of a long pale body, thin and quiet, like a cloud that has gone to sleep above it. Here again is balanced a beautiful, even pattern.



"LA VIE PASSE SANS MOI" IS AN EARLY STUDY BY THE ARTIST

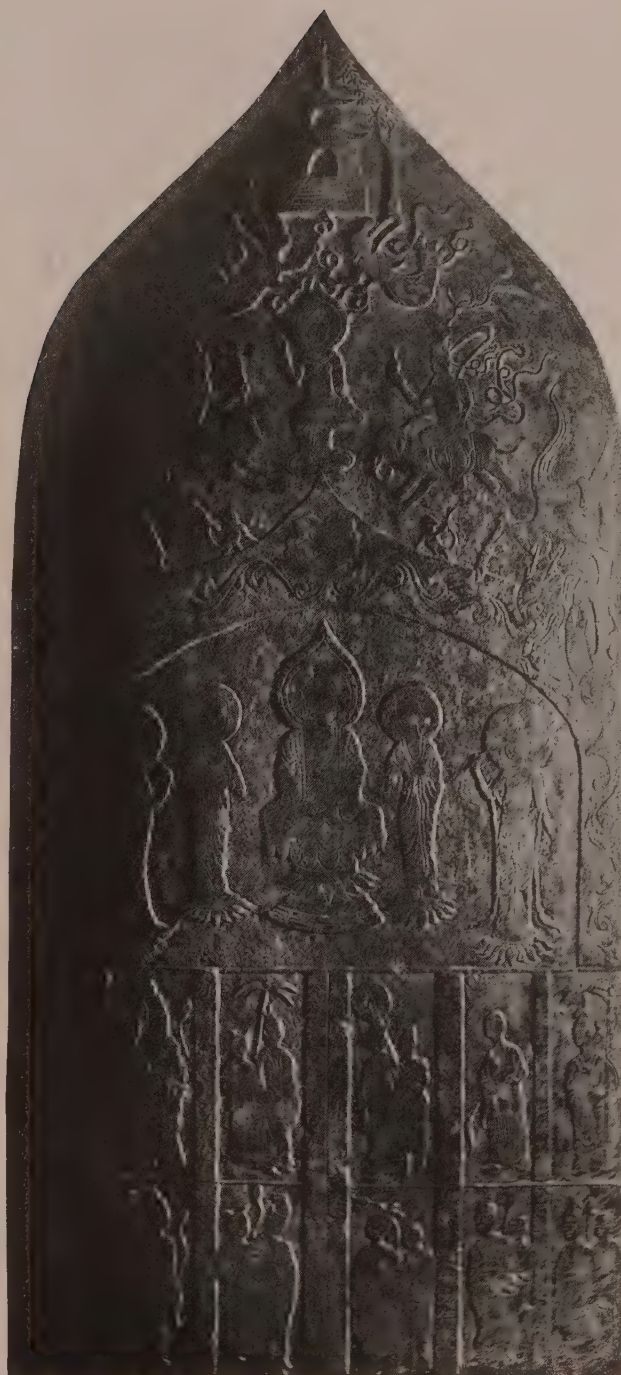
Romaine Brooks has not restricted her taste in black and white to art. She was the first person to use black and white decoration for home interiors. La Martine and many other decoration houses in Paris drew breath from the fact the fashionable world began to copy her.

Everyone interested in American art—and the American wing of the Metropolitan proves how wide-spread is this interest—should be proud to claim this painter. Art, as George Moore says, is only the reflection of a certain age. If this is so, when our age is over these paintings of Romaine Brooks will live, not only as examples of the highest art of our period, but as talismans to many of the magnificent personalities who have helped form this art.

That America and Americans were quick to recognize and appreciate this new artist from abroad, the instant and

continuing success of her exhibition here made clear. She came without a trace of the clever or blatant *reclame* so often professionally developed: She was in New York, and New York knew her not through the interviewer. No reporter sought her opinions as to the beauty of our women. Nowhere did a photograph of her appear; nowhere did anyone attempt to reproduce in type a sketch of this calm, unself-consciously reserved *grande dame*. Her grave cheerfulness was disseminated among a few friends, and to those only. Nor was there the slightest trace of pose or affectation about this. She came to see her pictures hung for the first time in her people's country. And, having seen this, the artist returned to Paris as unheralded as she came.

And it was the pictures that counted, that made their telling strokes on the art consciousness of New York, which paid her the compliment of crowding the galleries in unwonted numbers. Aim and result seldom achieve character so like their creator, as in the circumstances attending Romaine Brooks' first American exhibition.



Courtesy of the Jan Kleykamp Galleries

A VOTIVE STONE OF THE SIXTH CENTURY

In ancient China the custom prevailed, as among all peoples, of making offerings to the gods in some permanent form. The rare and beautiful stone of this type which is illustrated here, was carved by some unknown sculptor in the Province of Honan in the sixth century for the governor of that province for presentation to the famous Temple of the White Horse. According to a translation of the inscription at the base of the stone, made by Dr. Berthold Lofer of the Field Museum, the votive offering was made in the year 509 A. D. It was the custom to set up these stones either within a temple or in the grounds surrounding it, and for this purpose two stout pins were inserted in the base of each stone that they might be thrust into the earth or into holes in the temple floor. It is assumed that this stone was set up within the temple and away from the wall, owing to the elaborate decoration of the back. The figures on the front represent Buddha and attendant Bodhisattvas. The inscriptions on the back contain the names of the donor and the priests of the temple. The stone is forty-two inches high, seventeen and three-quarters inches wide and one inch thick



FRIDA HANSEN'S IMAGINATIVE TAPESTRY, "THE MILKY WAY," HANGS IN THE PUBLIC MUSEUM OF HAMBURG, GERMANY. AFTER AN EXHAUSTIVE STUDY SHE LEARNED FROM THE OLD TAPESTRIES THE SECRET OF THEIR WEAVING AND DYEING

OLD NORSE PICTORIAL WEAVINGS

BY BÈRTHÉA ASKÉ BERGH

THE SECRET OF WEAVING AND DYEING THESE REVERSIBLE TAPESTRIES
HAS BEEN DISCOVERED, AND THE ART IS BEING REVIVED IN NORWAY

THE history of the old Norse *billedvæv*, or pictorial weavings, reads like a bit of romance. Even in the very early ages the queens and their hand-maidens would weave the history and battles of their liege lords and masters into wonderful wall hangings which were pictures in a true sense, as it was before paper and paint were used in Norway. This was their method of keeping history alive, and their weavings served more than one purpose; for they were used not only as wall decorations, but also were hung in the entry-ways of rooms, in the place of doors which were not commonly used in those early days. Then, too, they were employed as wall coverings in the winter to help keep the cold winds from penetrating the walls. In later years there have also been found pieces, one might say "scraps," in the excavated Viking ships dating back to the fifth and sixth centuries. These scraps show a weaving that is truly remarkable in its texture, execution, and coloring.

The words "wall tapestries" quickly bring to the mind of an art lover the image of the famous French, Flemish, Spanish, and Italian tapestries, since it is not well known in America that the old Norse pictorial weavings are believed to be the oldest woven tapestries in Europe. Ancient weavings, which show that the textile art in the decorative line has been practiced from the early times in Norway, are found in the museums of that country. It may not be amiss to mention that the earliest tapestries of French origin, the Aubusson tapestries, were embroidered and not woven. It was in the thirteenth century, under Queen Mathilda of Flanders, that the art of tapestry weaving in that part of Europe became known.

The Norse pictorial weavings differ not only in their subjects and coloring, but also in the way they are woven, from any other method used in Europe. They show the use of a lock-stitch, which is found only in the



AN EXQUISITE TAPESTRY DEPICTING KING SIGURD OF NORWAY ON HIS JOURNEY TO CONSTANTINOPLE IN THE YEAR 1200. IT WAS SOLD TO KING OSCAR II OF SWEDEN, AND HANGS IN HIS PALACE IN STOCKHOLM

very oldest Coptic weavings and in the weavings discovered in the graves of the pre-historic people in Peru. In the Norse tapestries one finds that the wool invariably shows a mixture of different tints in the same color, giving the yarn more life and fullness. The methods used in the ancient weavings and those used in the modern re-creations are the same. Instead of dyeing the wool or silk in numberless different shades, as in the French weavings, the Scandinavians make use of only three or four leading colors, which are mixed together in the wool before carding and spinning it into yarn. In this way combinations of colors are found which are filled with life, and a more beautiful tone is imparted than could be had from colors obtained by dyeing the yarn itself. It is this theory of the decomposition of colors, used for centuries in the weaving of these ancient pictorial wall hangings, that is being practiced now in painting. Every inch of yarn is especially spun for the place where it is to stand in the texture, just as a painter specially mixes his oils for their exact place in his painting, and it is this labor in dyeing the yarn that explains, partly, the very high cost of these weavings.

The life of the wool used in the old Norse weavings has not been "killed." Wool is the natural appendage of the skin of sheep, and in its original state contains an oily or greasy matter called "yolk." This is what lubricates the fibers of the wool and renders them soft and pliable. The wool used in America and Europe has been "killed." By that is meant that the life, sheen, and durability have been taken out of it in order that the wool may "take the dye." It is passed through many baths containing chloride of sodium, chloride of magnesium, or acid vapor baths, and is afterward subjected to a baking process, and finally passed through a strong

solution of soda. It is only after this treatment that it will "take" either the coal tar or mineral dye—but the life of the wool is gone.

The wool used in the Norse weavings, modern as well as old, is washed absolutely clean, but care is taken that the natural oil is left. It is put in its bath of mordants to

set the dyes, and is then ready for the vegetable dyes, which enter into the yarn as thoroughly as if it were grown this color naturally on the sheep's back. When one touches these weavings of Norway one notices the soft, silky and living feeling of the yarns, and, needless to say, their strength and durability have not been hurt.

By studying the methods of weaving in other tapestries, we notice that wherever vertical lines are woven it is necessary to sew them together on the back of the tapestries, in order not to leave large openings, as are sometimes found in oriental rugs. In the weavings of Norway there are to be found neither vertical lines sewed together nor large openings. The lock-stitch is used instead. When vertical lines appear on the pattern in a Norse tapestry the yarns are

locked together almost as one link within the other, so that the vertical line follows the line of the warp but does not fall apart from its connecting side line. It forms a solid ground, leaving no open space which must be sewed together, as in the French, Flemish, Spanish, and Italian tapestries. There is also in Norway another very old weaving, as old as the pictorial, which was called *aaklade*, and which was used also by the people in general. In this the lines are either horizontal or vertical, never curved. This kind of weaving was used in blankets, chair-covers, and floor-coverings. They are found in Norway for sale in shops, as this method of weaving has never died.



"THE FINDING OF MOSES" WAS SOLD TO THE GOVERNOR OF FINLAND



THIS PICTORIAL WEAVING FROM NORWAY, "SOUTHWARD," POSSESSES AN UNUSUAL TRANSLUCENCY. IT IS ONE OF THE FEW EXAMPLES OF THE ART IN AMERICA, AND AT PRESENT HAS BEEN LOANED TO THE BROOKLYN MUSEUM

Not only the method of weaving, but also the shading of colors is different in Norse tapestries from that in other work of this kind. In other weavings a number of colors are worked side by side, as in embroidery, whereas in these Scandinavian pieces a finer result is obtained by the shading and blending of colors in the yarn before it is spun, thus producing those marvelously deep and rich tones which lend such unsurpassed effects of beauty and luminosity and depth to the weavings.

All other tapestries are what is called "one face," which means that on the wrong side all ends are hanging loose, and tied knots show the sewing together of vertical lines. This makes it necessary to line the tapestry unless it is to be placed against a wall, whereas in a Norse weaving both sides are finished exactly alike, thus

making it possible to hang it without lining, between doors, as in ancient times. Because of the method of keeping the life in the yarn, the finished tapestries possess an unusual translucency. A curator of the National Museum in Washington D. C. wrote about one of these weavings, "Southward," which was exhibited there last year, "Such lights and luminosity are not to be found in any other tapestries."



CENTRAL DETAIL FROM "THE DANCE OF SALOME"

The looms used in the old Norse pictorial weavings are called high warp or *haute lisse*. They are the same as the French Gobelin looms, while at Beauvais and other places the low warp looms are used. The high warp loom is so called because the warp threads are stretched vertically, and to form a new shed it is necessary to pull by hand the looped cords that shift the position of the warp threads; in the low warp



ONE OF FRIDA HANSEN'S MOST BEAUTIFUL NORSE PICTORIAL WEAVINGS IS "THE FIVE WISE AND THE FIVE FOOLISH VIRGINS." IT WAS EXHIBITED AT THE SALON IN PARIS AND AFTERWARD PURCHASED BY AN ITALIAN COUNTESS

or flat looms this is done by treadles. The working pattern is drawn the exact size of the weaving wanted, and the color is laid; then it is placed back of the warp threads and the weaving is ready to begin.

In going back to ancient times for the study of this weaving, I was particularly interested in investigating where this method of weaving originated, and whether there are others like it. It led me into most interesting channels. First, I found that the very lines and lock-stitch used in these ancient tapestries of Norway are like those in old Coptic drawings, carvings, and weavings. The very vivid, and yet subdued coloring of the two are also very much alike. We know of Egypt's old art, but when did it touch Norway? How did this art, which is so similar, appear in two countries so widely different? In investigating these questions I was allowed, through the courtesy of Dr. Mead of the Museum of Natural History, to examine closely some specimens of prehistoric Peruvian weavings, and found that they also showed a great sim-

ilarity to the ancient Norse tapestries in stitch, colors, and lines. Also, in very old Chinese weavings some of the same stitches appear that are found in the Norse pictorial tapestries.

The re-establishment of this ancient art in Norway is due to Madame Frida Hansen of Oslo. After the sixteenth century no more tapestries were produced by the people, as machinery took the place of hand weaving. After exhaustive study, Frida Hansen learned from the old tapestries the secret of their weaving, and also the old formulas of vegetable dyeing, as the modern dyes would not give a satisfactory depth and shade. None of her work is sold in shops, but it is usually bought while still on the loom. A pattern is never used more than once, and the design is destroyed after the tapestry is completed. The old Norse pictorial weav-



Courtesy of the Brooklyn Museum

"WISE AND FOOLISH VIRGINS," WOVEN IN THE FIFTEENTH CENTURY

ings on exhibition at the Brooklyn Museum were brought to this country in 1903, and have appeared since that time at several exhibits in different museums and art organizations.

EIGHTEENTH CENTURY STAINED DRAWINGS

BY BASIL S. LONG

THE METHOD OF ELABORATING PEN AND INK DRAWINGS WITH INDIA INK WASHES
AND TINTS LED TO THE DEVELOPMENT OF THE ART OF WATER COLOR PAINTING

LANDSCAPE painting in water colors may be said to have its roots in the mediæval art of illuminating manuscripts, many of which contain most delightful representations of country scenes, usually as a background to figure compositions. Landscapes pure and simple, however, were probably not produced before the sixteenth century, and though sundry manuals give instructions for painting landscapes in water colors, very few English examples have survived from that period.

Interest in views of definite places increased considerably in the seventeenth century, when topographical works such as David Loggan's "Cantabrigia Illustrata" (1676-90) were produced. The original drawings for the engravings in such books were probably made with pen and ink and sometimes a monochrome wash, or possibly tints of more than one color. Topography and the study of architectural antiquities became more popular as the eighteenth century advanced, and the art of representing views and buildings was consequently developed. Many of the drawings produced to meet the enlarged demand were in monochrome or slightly

tinted; but the use of color gradually became more general, and the "stained drawing" was evolved.

In a typical example of this kind, the artist sketched his subject with lead pencil, outlined it with the pen, added the shadows with Indian ink washes of various strengths, and then applied thin washes of color over parts of the drawing. The actual method varied to some extent; sometimes there was no pen outline.

The coloring was usually rather timid and transparent, but the method lent itself to the definite representation of places and buildings, and some very charming effects were produced. It is difficult to say exactly when the first drawings of this kind were made: something of the kind was done in Holland in the seventeenth century; but in England the "stained drawing" became popular later. "Tinted" methods were taught and used well into the nineteenth century, but were gradually ousted by the practice of applying colors direct. The accompanying illustrations are examples of stained drawing from the very fine collection which is in the Victoria and Albert Museum in London.



"A VIEW OF DURHAM," BY EDWARD EDWARDS (1738-1806), SHOWS THE CONDITION OF A STAINED DRAWING WHEN IT IS OUTLINED AND WASHED WITH INDIA INK, AND THE TINTING WITH COLOR HAS ONLY JUST BEEN BEGUN



IN "DONNYBROOK FAIR," PAINTED BY FRANCIS WHEATLEY IN 1783, THE SKY IS SIMPLY TREATED. FEW ELABORATE SKIES, BASED ON A STUDY OF CLOUD FORMS, APPEARED IN BRITISH WATER COLORS BEFORE TURNER INTRODUCED THEM



THIS VIEW OF DURHAM, BY THOMAS HEARNE, 1783, IS NOT SHADED WITH INDIA INK ALONE, AS ARE THE OTHERS, BUT WITH A GRAY TINT IN THE DISTANCE, AND A DEEP BLACK OR A BROWNISH ONE IN THE FOREGROUND



THIS VIEW OF ALL SAINTS CHURCH AND THE ARCHBISHOP'S PALACE, MAIDSTONE, WAS PAINTED IN 1776 BY JOHN MELCHIOR BARRALET. AS IS USUAL IN THESE DRAWINGS, THE DARKEST SHADOWS ARE PLACED IN THE FOREGROUND



"LLANGOLLEN BRIDGE," BY JOHN ALEXANDER GRESSE (1741-1794), IS ANOTHER EXAMPLE OF AN UNFINISHED STAINED DRAWING. SOME OF THE ORIGINAL ROUGH PENCIL LINES ARE EVEN VISIBLE IN THE LOWER PART OF THE PICTURE

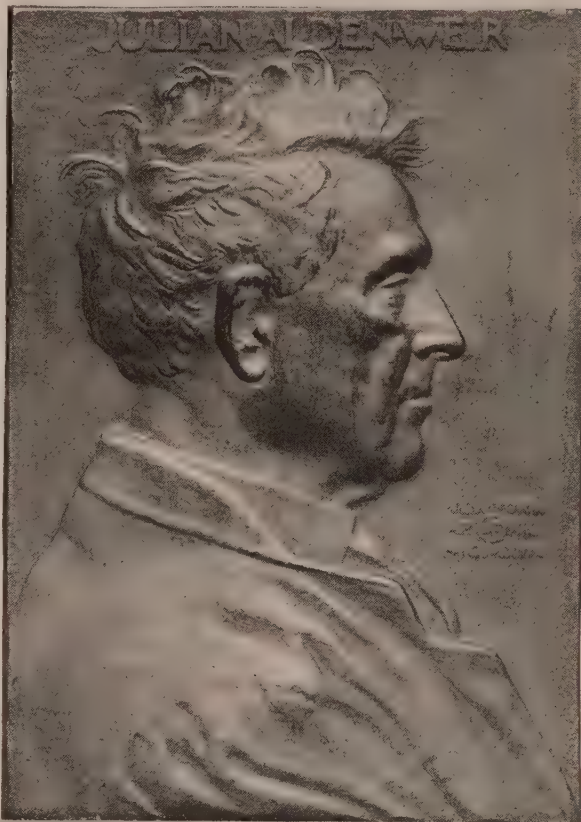
OUR CONTEMPORARY MEDALLIC ART

BY WHITNEY ALLEN

MORE AND MORE AMERICAN ARTISTS ARE INTERESTING THEMSELVES IN THE REVIVAL OF THIS ANCIENT ART, AND IN THE MAKING OF THE PORTRAIT PLAQUETTE ALSO

MEDALLIC in common with most forms of art enjoys and endures alternating periods of popularity and disfavor or neglect. In an age so given to research as is ours, seeking economic causes for general questions on one hand and Freudian complexes for personal conduct, no one appears to have thought it of sufficient moment to inquire into the reasons for the rise and decline of medallic art as it has been going on since the medal first made its bow to the historians of the future in the fourth century, B.C. To the historian, and in our own time to other students, the medal-like coins of Greece and Rome have often served as identifications of personages otherwise entirely lost to fame in their particular relations.

Periods of great wealth, general national prosperity and outbreaks of artistic lavishness appear to have much to do with the recrudescence of medallic art, following after one of its recurring intervals of decline and neglect. For it is a matter of art history that after the Roman era in art passed into practical oblivion following that of Greece, in so far as actual practice of the great arts in these countries was concerned, there is no tale to tell of medallic art until the splendor of the Italian Renaissance burgeoned out over the Western world. The great figures of this art form of that time were Vittore Pisano of Verona, who prac-



Courtesy of the Ferargil Galleries

MEDALLION OF THE ARTIST, J. ALDEN WEIR, BY JOHN FLANAGAN



Courtesy of the Ferargil Galleries

AN IDEAL HEAD BY ARTHUR B. DAVIES

ticed the art of the medallist for ten years following 1439, Benvenuto Cellini, and Pisanello.

The Middle Ages, before the Renaissance, were too busily employed in centering their artistic impulses on cathedral building and ornamentation to pay attention to so minute an art form as that of the medal, and its output of these was meager indeed. After the Renaissance medallic art again suffered an abysmal decline. And it was not until almost the middle of the nineteenth century that it enjoyed a rebirth of practitioners and interest.

As with all really important art movements since the seventeenth century this renaissance of the art of the medallist took place in France. Under the impulse began by

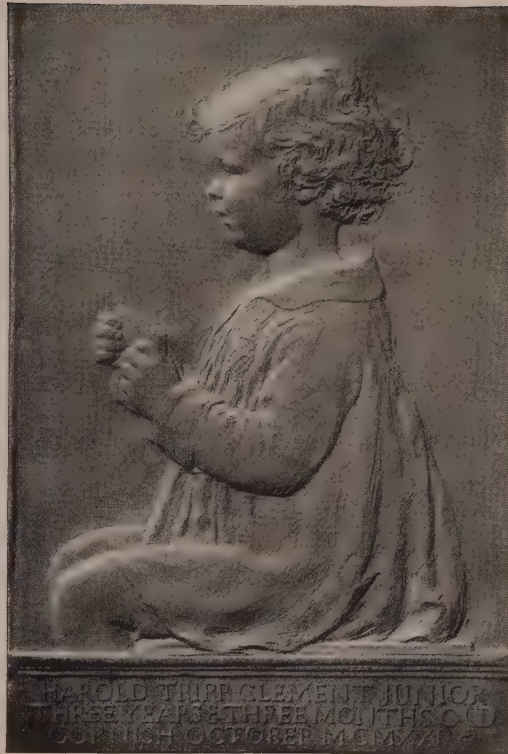
the three French *medallieurs*, David d'Angiers, Oudine, and Ponscarme (who was born in 1827 and died in 1903) medallic art has had a continuance of favor ever since, a prosperity extending all over Europe and, in later times, even to the United States. Of these three Frenchmen, Ponscarme is easily the most important in relation to the perpetuation of interest in the medal. For it was under his teaching and influence that the three outstanding world figures in medallic art were developed. These are Chaplain, Roty, and Charpentier. It is no more possible to make any reference to the his-

tory of this art form without mentioning the names of this distinguished trio than it is to fashion bricks without straw. They are the great gods of the modern art of the medallist.

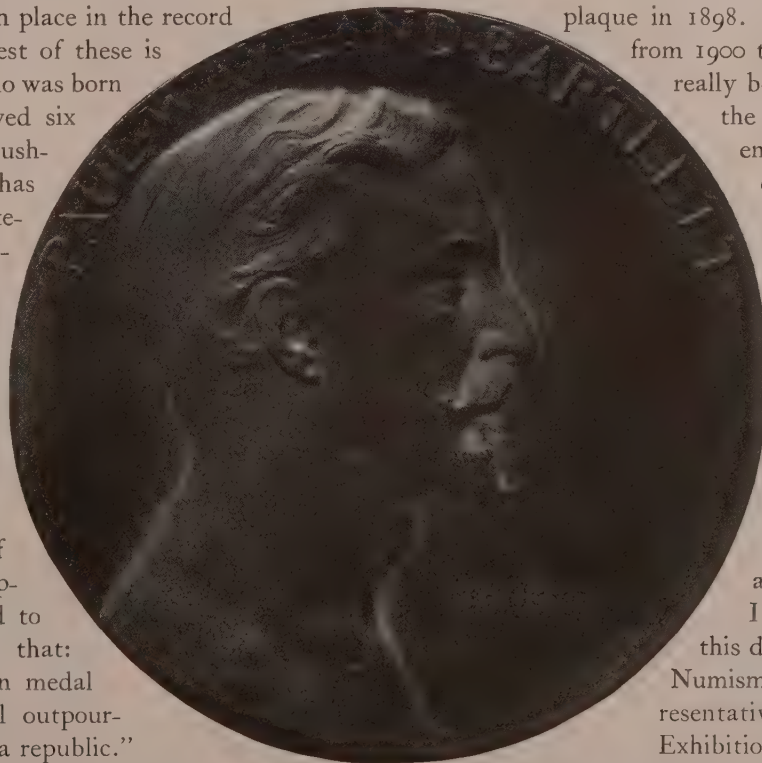
Roty, indeed, is linked through his medallic designs with two notable events in American history, for he modeled the medal commemorative of the Centennial of American Independence, and the unveiling of Bartholdi's Statue of Liberty in the harbor of New York in 1886. Native medallic art was not very flourishing at that period in our art progress, for one of the earliest exhibitions of examples of it was held in New York, in the Grolier Club in April of 1893, and was devoted solely to Roty's work and that of two other artists, also from France.

But in the years between 1850 and the end of the nineteenth century there was born in our country a group of men and women who were destined to bring fame to themselves as medallists, and to number the United States of America as among the world's nations winning a high place in the record of medallic art. Eldest of these is the sculptor Boyle, who was born in 1851, to be followed six years later by H. K. Bush-Brown whose work has overshadowed completely that of his elder confrère in the practice of medallic art. What they began the younger generations carried on to such a high pitch of perfection that Adeline Adams, the most graceful and witty of our historians of sculpture, has been moved to declare of their work that: "Today, our American medal seems to be a natural outpouring from the heart of a republic."

The medal has been called the short history of sculpture. Out of



Courtesy of the Numismatic Society
PLAQUETTE OF A CHILD, BY FRANCES GRIMES



Courtesy of the Numismatic Society
PAUL BARTLETT MEDALLION, BY JOHN FLANAGAN

its records also may be culled a resumé of the wars of the modern world, since nations have adopted the happy custom of decorating their warriors with these circles of gold and silver and bronze, fashioned by the medallist to commemorate battles and campaigns. Our Spanish-American War may be remembered by nothing more than the Santiago medal in our catalogues of exhibitions of this art. But it appears to have given rise to an extraordinary crescendo of devotion to and interest in medallic art in the first decade of the twentieth century.

Of the number of American medallists who began with Boyle—there is a record of his having designed a medal for the Philadelphia Arts Club in 1890—Augustus St. Gaudens

is the nearest to him in point of remote dates, for he modeled a medal for the Columbian Exposition in 1893.* Victor Brenner is another veteran contemporary medallist, for he designed the Society of the Cincinnati in 1895. Helen Farnsworth Mears cast her first

plaque in 1898. But it was in the years from 1900 to 1910 that medallic art really began to blossom out into the public favor it has since enjoyed. It was in that decade that President

Roosevelt attempted a reform in the design of the coinage of the United States and interested St. Gaudens in the movement to the extent of his designing our gold eagles and double eagles with consequent enormous publicity for medallic art throughout the world.

It was also at the end of this decade that the American Numismatic Society held its Representative International Medallic Exhibition through the month of March in 1910. All European countries claiming the medallic tradi-



Courtesy of the Numismatic Society

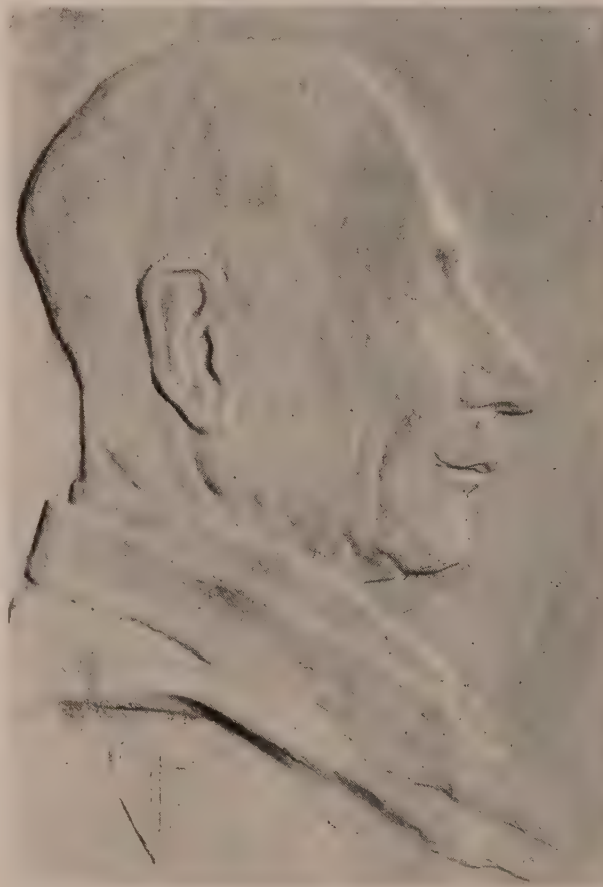
JAMES EARLE FRASER'S MEDAL FOR THE AMERICAN ACADEMY OF ARTS AND LETTERS, THE VAIL TELEPHONE MEDAL BY ADOLPH A. WEINMANN, AND JOHN FLANAGAN'S GARDEN CLUB MEDAL WHICH IS AN UNUSUALLY BEAUTIFUL EXAMPLE OF THE ART

tion sent works by their leading artists in this field, and never before had there been such an outpouring of the work of the American medallists. It was there the interested visitor could see assembled publicly, for the first time, what the group of our Americans, to whom reference has been made here, had been doing and were doing. And it was also here, and a less happy token, that one saw the tradition of bowing to European prestige carried out in the awarding of the Numismatic Society's prize to the Frenchman, Godefroid Devreese. He made the commemorative plaque in the following year, 1911.

Of the group of sculptors whose medals and plaques illustrate this article, John Flanagan was a conspicuous figure in that 1910 exhibition, as was Frances Grimes. His training as a pupil of Augustus St. Gaudens gave him the highest respect for the art to which he has dedicated his life, and already at that time he had to his credit the distinguished Hudson-Fulton medal of the year 1909. The problem above all for the medallist to solve is that of so fitting his design within the limits of his allowed space as to make perfect harmony of proportions. His Garden Club medal is an extremely beautiful example of this solution, the bent

figure of the woman examining her flowers being both realistic and artistic, since the curve of back and neck and bent head falls quite naturally within the circumference of the bronze. The two portraits which were

made by this same medallist reveal the range of his art to a rare degree. The one that is dedicated to Paul Wayland Bartlett is almost austere in its simplicity of profiled head and bold lettering. Its touch of grace comes from the full realization of the mobile countenance of his fellow sculpture, and the skill with which Flanagan has illumined the head through his modeling. Of the plaque portrait of Julian Alden Weir it is not too extravagant to say that this may well be called the masterpiece of medallic portraiture. The placing of the noble, handsome head of this very lovable man and painter is meticulously right. The modeling is superb. As a characterization none of the host of friends of this dead painter could wish it other than it is. This is the flower of a



Courtesy of the Ferargil Galleries

PLAQUETTE OF HORATIO WALKER BY GENEVIEVE HAMLIN

talent which has been fostered with years of patient study and unremitting industry.

Benvenuto Cellini's favorite unit of measure for a medal was that it should be "about as large as the hand of a child of twelve years." Within such a compass

might safely be enclosed medals like that of the Joan of Arc, modeled by Anna Hyatt Huntington at a time when America was devoting so much attention and interest to that French military heroine. The laurel leaf border is a handsomer element in the design than is the figure of the Maid of Domremy, whose contemporary fashionable slenderness ill comports with the familiar heaviness of the French peasant female figure, a slenderness thrown into even higher relief by the bulk of her somewhat archaic charger. Animals appear to suffer when introduced into medallic art, if we may judge by this example, and that of the buffalo in Hermon A. MacNeil's design for his Pan-American Exposition medal. True to the abiding tradition of American art, his female figure is impressively graceful, and he has preserved with telling effect the feeling of forward motion in both charging buffalo and marching woman.

The Vail Telephone medal by Adolph A. Weinmann, harmonizes the classical note with so modern a thing from man's hands as an electric cable whose message-carrying power is fittingly represented by the attribute of the wings of Mercury. Here the seated female figure and the men are admirably placed within the circle.

Classicism and modern realism, the last named of which Charpentier—one of the great Gallic trio of *medallieurs*—introduced into medallic art, are severally represented in our two medals by James Earle Fraser. The seated figure of Orpheus with his lyre in the Ameri-

can Academy of Arts and Letters medal is so very perfect an example of correct "placing" as to make the reader wonder that this artist could equal this achievement so finely in his second medal for the Graphic Arts.

Portrait plaquettes coming from the hands of our American medallists seldom fall below a very high quality. They achieve this through their proportions, their designs, their characterizations, their technical perfections. They have grace and tender charm when portraying youth, and dignity and power in representing age.

Genevieve Hamlin covers almost the extreme span of man's allotted years in her two portrait plaquettes of Jean and Barbara Bredin, and the very powerful bust of Hor-

atio Walker, the veteran painter of scenes of French-Canadian habitant life on the Isle of Orleans. The reader will probably feel almost an archaic note in the flat, powerful modeling of his head, which goes back, in manner, to the feeling of Egyptian sculpture.

That Arthur B. Davies has taken to working in this vein will be a surprise to most of the readers of this article. We know him hitherto only through his paintings, water colors, and drawings of the figure. Of the few bronze plaques he has modeled up to the present, the "Ideal Head" reproduced here is not so characteristic of his more familiar vein as are the few others he has completed. But this plaque has been selected for its charm, and for the reason that it is a departure from his conventional type of less forceful women.



Courtesy of the Ferargil Galleries

PLAQUETTE OF THE BREDIN CHILDREN BY GENEVIEVE HAMLIN



Courtesy of the Numismatic Society

HERMON A. MACNEIL'S MEDAL FOR THE PAN-AMERICAN EXPOSITION, JOAN OF ARC BY ANNA HYATT HUNTINGTON, AND JAMES EARLE FRASER'S FINE ACHIEVEMENT IN HIS GRAPHIC ARTS MODEL, DEPICTING A YOUNG MECHANIC PULLING AT THE BARS OF A PRESS

AN ETCHER OF CHILDREN AT PLAY

BY ANDREW MACRAE

IN HIS DRY-POINTS JAMES HENRY DOWD HAS RECAPTURED THE POINT OF VIEW OF CHILDREN, FOR HE TAKES THEM AS SERIOUSLY AS THEY TAKE THEMSELVES

WHEN did children begin to play in pictures? Perhaps when Van Dyck placed a ball in the hands of "Baby Stuart" the day was presaged when they would play with glorious abandon. Velasquez had insisted on a dignified demeanor on the part of the little infant, and Prince Balthazar rides his pony without enthusiasm. Children were familiar enough in painting since the beginning of Christian art because of the Divine Child, but he is conscious even in his babyhood of his mission in the world, and looks out from his mother's arms with tender wisdom in his eyes. Sometimes there is an exception, as in that lovely painting by Dirk Bouts where the little Jesus reaches out his hand with true baby eagerness for a flower which an angel offers to him, an angel which has every air of being there solely to amuse.

The eighteenth century English portrait painters were generous enough with toys as accessories in paintings of children, but they are obviously only accessories, for the children are in their best dresses and are very much aware that they are having their pictures painted. The baby of Georgiana, Duchess of Devonshire, bounces vigorously in her mother's lap in Reynolds' painting, but it is only a picturesque gesture. Children began to play with real earnestness, even though a little self-consciously, by the time of Morland; an instance is his "Children Bird Nesting" which has been engraved by Ward. But they did not play light-heartedly, gaily, with positive glee, until Kate Greenaway and Du Maurier and Arthur Rackham set them scampering. And this brings us quite naturally to the playing children who live an animated existence in the dry points of the English artist, James Henry Dowd.

In the frolic of these etchings grown-ups will be reminded of something they used to feel and have long forgotten, and children will see the picture-children playing as they see themselves. When an artist is

able to recapture the point of view of youth, he loses the astigmatic vision of the adult which sentimentalizes around the child in art. What numbers of unnatural children have marched and played across the covers of some of our most popular magazines, sickening idealizations of little people who do not need any exaggeration to show how sweet they are, and fair.

Children take themselves with charming seriousness, and their play receives a whole-hearted absorption. They give every movement of muscle and yield their spirits to an equal degree to the matter in hand. It is this that makes them, aside from their picturesqueness, so interesting to such an artist as Mr. Dowd. The consonance between what they are thinking of and what they are doing makes a beautiful harmony that is delightful to the artist. To exaggerate this is to



All photographs courtesy of the Schwartz Galleries

THE ARTIST HAS EXPRESSED A DELIGHTFUL HUMOR IN "BOO"

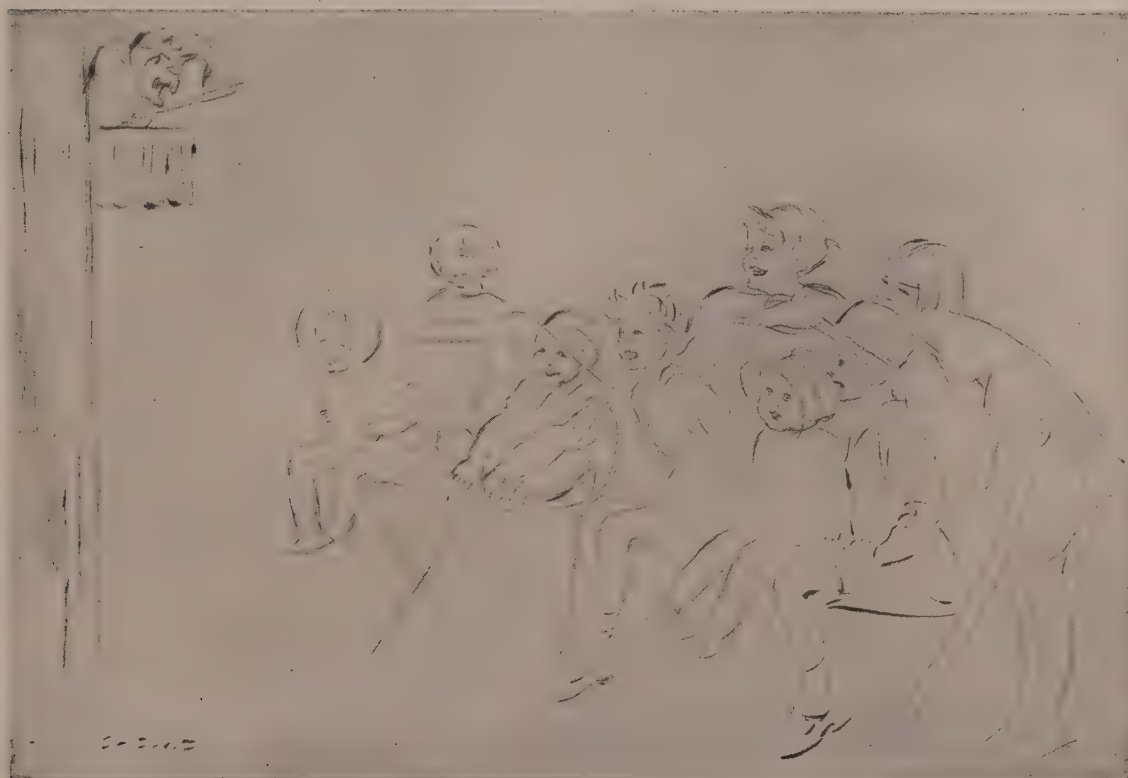
spoil instantly the great beauty which it is possible to attain in pictures of children.

The biography of James Henry Dowd discloses that he has had a successful career as a black and white artist, apart from his recent entrance into the field of etching. He was born in Sheffield, England, on the first day of June in 1883, and studied and pursued his career in his native city until he was twenty-eight. He began to go to the local art school at the age of twelve, and two years later he officially inaugurated his career as a member of the staff of the *Sheffield Telegraph* chain of newspapers. Those were the days before the photograph usurped the field of newspaper illustration, and the demand for drawings of social and sporting events kept the young artist busy all day. At night he went to the life class, and it is significant of his earnestness that he kept on going to school for sixteen years, long after many an artist would have felt relieved of the need for that kind of study.

In 1911 young Dowd went to London where he had appeared by proxy six years earlier in his drawings for



IN THE FROLIC OF ETCHINGS LIKE "THE MORNING DIP" GROWN-UPS WILL BE REMINDED OF SOMETHING THEY USED TO FEEL, AND HAVE LONG FORGOTTEN, AND CHILDREN SEE THE PICTURE-CHILDREN PLAYING AS THEY SEE THEMSELVES



VARIETY OF MOOD RATHER THAN VARIETY OF LINE RUNS THROUGH "AN OLD FAVORITE," WHERE AN AUDIENCE OF CHILDREN IS IN TRANSPORTS BEFORE THE AMUSING FIGURE OF THE VERITABLE PUNCH HIMSELF

Punch, to which he continued to contribute. In 1912 he was represented for the first time in the Royal Academy. During the war he enlisted in the Royal Army Medical Corps and was attached to the 3rd London General Hospital. His duties gave him a chance to study types from all over the world, and in his spare moments he made drawings which appeared in the *Hospital Gazette*. He left the army in 1919.

Until this time Mr. Dowd's work had been done with

himself to mastering the technique of dry-point that nine months after he made his first place he was holding an exhibition at the Lefèvre Galleries in London.

While there is no similarity in the technique of the pen and the needle, so that an interchangeable facility is developed, his former work in line undoubtedly prepared him for the later, for the drawing furnishes a standard of comparison that sharpens the artist's perception of the remarkable possibilities of dry-point—



IN THIS PLATE, "ADMIRATION," THERE ARE LINES AS EPHEMERAL AS IN A SILVER-POINT, AND FROM THESE THE ARTIST RUNS DOWN THE SCALE TO LINES OF VELVETY RICHNESS, MADE STRONG AND MELLOW BY THEIR PRECIOUS BUR

pen or pencil, in spite of the fact that his friends had continually urged him to try dry-point as especially suitable for his style of work. He felt some repugnance for it, however, and when he finally took their advice it was the result of accident rather than their suggestion. A spell of hot weather drove the artist from his studio to the cool of Kensington Gardens and, being ever receptive to what the chance scene had to offer, he immediately began to draw pictures of the children who made the Gardens their playground.

He had always felt interested in drawing children and now he made literally hundreds of sketches. When it came to developing these in various mediums he tried a few of them in dry-point. He says that as soon as the needle touched the copper he knew that he had discovered his metier. So intensively did he devote

possibilities for delicacy, strength, and flexibility which no other medium combines to the same degree.

Mr. Dowd is wonderfully sensitive to the variety of effect which may be secured with dry-point. In his splendidly organized grouping of figures in the plate called "Admiration," where a group of children gather around a man with a model boat, there are lines as ephemeral as in a silver-point, and from these he runs down the scale to lines of velvety richness, made strong and mellow by their precious bur. The bur (the ridge of metal thrown up by the needle which holds some of the ink in printing) is used by Mr. Dowd, with greatest economy and resultant effectiveness.

The various degrees of mirth, speculation, wonder, and satisfaction which animate the little audience watching *Punch* in "An Old Favorite" are expressed with a



THE RICH DEPTH OF THE OPENING IN THE ROCKS IN THIS DRY-POINT, "SMUGGLERS CAVE," INSPIRES SOMETHING MORE THAN VISUAL PLEASURE—IT IS INDICATIVE OF THE MYSTERY THAT ENVELOPS THIS ENCHANTING SPOT

seemingly careless spontaneity, as though the artist did not realize how illuminating his rendering of mood.

"Smugglers Cave" is enveloped in a mystery whose glamor rarely outlives childhood. Mr. Dowd, having Irish blood in his veins, remembers the magic of it, and it is also part of his Irish inheritance that he should have a sense of humor. No one without a sense of humor can enter again in the realm of childhood, for those who do not see the whimsical could never read the guide-posts back to that lost land. It is not a sense of the grotesque or farcical that is requisite, for these

high lights in the field of humor blunt the vision to the subtle, the charmingly amusing. For instance, the chance encounter of a baby with a cat in "Boo" is a delightful appreciation of assumed belligerence.

Children are always offering something for the artist to make note of, because they have not yet adopted the masks which in later life they impose between themselves and the world. When an artist like Mr. Dowd turns his attention to children he does not do so as one who concerns himself for the time being with the trivial, but in appreciation of their sincerity and beauty.



Courtesy of Steinway & Sons

IN HARMONY WITH A FRENCH RENAISSANCE STEINWAY PIANO, ARTHUR E. BLACKMORE HAS PAINTED ON ITS TOP AN OUTDOOR FÊTE, "LA DANSE DES GALANTS," WHICH REFLECTS THE ARTIFICIAL ELEGANCES OF THE SCHOOL OF WATTEAU AND LANCRET

THE DECORATION OF MUSICAL INSTRUMENTS

BY JOHN WALKER HARRINGTON

FROM EARLIEST PICTURED TIMES ARTISTS HAVE EMBELLISHED OUR
TOOLS OF HARMONY BOTH IN RESPECT TO FORM AND ORNAMENTATION

MAN fashions the means of melody and then makes them things of beauty. Legend tells us that Hermes found the body of a tortoise, and acting on the inspiration of the moment, bored holes in opposite edges of its armor, through each of which he drove a cord in honor of the immortal Nine. He himself did not strike the tuneful strings, but gave this, the first harp, to Apollo, lord of harmony and song, master of the Muses. Such was "the enchanting shell" to which the Passions listened, "when Music, heavenly maid was young." Although Hermes, divinity of dexterity and skill, passed the invention of his nimble brain to another, his sons in the spirit—the craftsmen, the artificers, the artists, continued to improve it. They gave it curved uprights, a sound chamber of graceful mould, and perfected the classic lyre, to this day emblem of the musical art. Such an instrument is shown in J. L. David's painting of the "Lovers of Troy" in the Louvre; and its outline appears, too, upon the grand piano and across the diaphragm which echoes voices captured from the air.

From reed to radio, from oaten stop to pipe organ, from rehab to violin, from trumpet to saxophone, from whispering gallery to the ebon disk which vibrates to the needle, musical instruments have been delighting

both ears that hear and eyes that see. The proof of this double charm is that even those which now stand mute, are cherished for their grace of form. The other day the writer saw in a large music store long rows of lutes, some devoid of strings, but prizes still as objects of modern decoration. The dress of instruments of today with which tone is produced or reproduced is passing through exactly the same phases as did the guise of all their elder sisters.

Musical instruments are akin in construction. Their tones are obtained by vibrating strings or metal tongues or other materials of varying sizes and shapes and quality, and amplifying the sounds by resonance chambers or flaring horn. Human ingenuity has always been able to ornament these devices without impairing their use. It may seem a long way from the primitive lyre to the violin, but if one substitutes a bow for the plectrum with which the chords of the lyre were plucked, the difference is not great. The rehab was a square or oblong wooden case with a stick at one end to support it, and one at the top on which a string was stretched. The musician drew over this filament a bow made of hairs from the mane or tail of a horse, and the hollow box gave more volume to the sound produced. What could have been more unsightly than this rehab of old? How different from

that noble instrument which was developed by the great craftsmen of Italy. They curved the box into undulating symmetry; made the head a scroll; pierced the top with the wave-like "f" holes, and today their creations are cherished by the connoisseurs. The progress of this lord of the stringed instruments from rehab to ravenstron, from rote to crwth, from rebec to lyra, from the viol de gamba to the violin of the virtuosi is over the path of beauty.

The same appeal to eye has the viol in Terborch's painting of the musician in the Berlin Museum; we sense the charm of rounded outline of the mandolin in the hands of the player in Frans Hals' canvas in the Metropolitan Museum of Art; and feel the harmonies of "no tone" which come from the lyric lute of the painting by Bartholomeas Van der Helst in the same place. And who, by the way, in these days plays upon the lute, that melon-bodied aid of minstrelsy to which sang the troubadours, responsive to the lilt of words of love? You remember such a one poised by a gallant gentleman in Lancret's painting; or perhaps you recall the comely "Lady with a Lute" by Vermeer in the Metropolitan Museum. Then, there is that long necked Oriental balalaika, not unlike the lute, which has so prominent a place in Van Loo's portrait of the Pompadour as a light of the harem. However many their rifts, those lutes which survive adorn many a wall or rest on tables here and there to give an inaudible keynote of old romance.

If the much overworked term evolution could be applied to the development of the art of designing the sources of melody—inanimate things to which we give voices—there certainly would be a task for some unsung Darwin. They had become arresting to the eye in

the days of Fra Angelico, as we can see by looking closely at the sounding timbrels, the lyras, the crude organs with which his music making angels are depicted as making "a joyful noise unto the Lord." What an array of these early models we find about the borders of the anonymous primitive "St. Mary Magdalen with Penitents," dated 1410, or in de Garbo's representations in the Louvre.

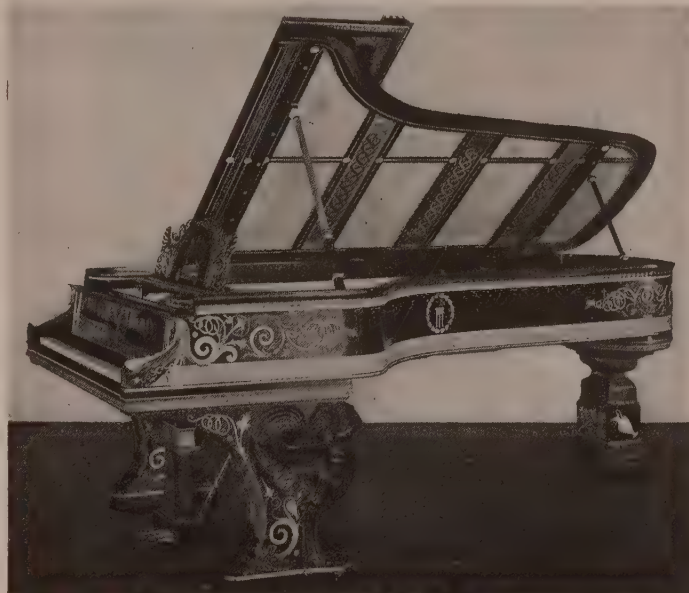
With the exception of some varieties of wind instruments, all these early types have been transformed into

examples of the finest artistry. The glory trumpet of old, it is true, with its exquisitely proportioned lines has a far greater hold on the imagination than the modern cornet or the complicated saxophone. In brass, range and power have been attained at some sacrifice of grace, but on the whole every century has given some new nuance of beauty to the contour of the children of the lyre and reed. The pipes on which Pan played have through the ages been

transformed into the mighty organ, with towering cylinders and gilded tongues. Sometimes all but the keyboards are concealed, and yet these instruments as decorations may now be seen in many a home where wealth can provide them.

Representations of the organ in art are always associated with visions of dignity and beauty. The painters who have given their ideals of St. Cecilia, with the notable exception of Reynolds who portrayed Mrs. Billington as music's patron saint, feature that instrument in their compositions. In the Raphael painting of this saint other accessories such as viols and trumpets are shown at the feet of the subject but the organ has the place of honor.

How pleasing to the sight the whole armentarium of



Courtesy of Martin Beck

NEO-CLASSIC DECORATION APPLIED TO A MUSICAL INSTRUMENT



THIS PAINTING BY ALMA TADEMA FOR THE PANEL OVER THE KEYBOARD IN THE PIANO ILLUSTRATED ABOVE IS IN CLASSICAL VEIN AND DEVOTED TO MUSIC AND THE DANCE. THIS PIANO WAS DESIGNED FOR HENRY G. MARQUAND THE WELL-KNOWN AMERICAN COLLECTOR

the divine art became is wonderfully well demonstrated in a Belgian tapestry, about one hundred and fifty years old, which fills a section of wall in the galleries of the New York Public Library. It is entitled "Apollo and the Nine Muses." It abounds in the most cheerful anachronisms, and yet it is almost a story of musical instruments up to the time it came from the loom. The god of music and song is discovered in the center, with his lyre, while the tuneful Nine are seen playing upon harps and viols. Violins and violoncellos, and enough devices of the kind to equip an orchestra are arranged at either side and

grown out of the simple lyre form, than we find it taking on elaborate carvings and decorations, which in no wise interfered with its tones.

That quaint contrivance, the clavictherium, was a harp standing on its base, with a keyboard attached to it. Undeveloped as it appeared, it still preserved some of the beauty of the classic harp. Then there was the dulcimer, a harp resting on a table and made to give forth its melodies by the touch of a tool or plectrum to its wires. It was followed by devices such as the spinet and the virginal and the harpsichord and as their technique became more sure,



INLAID SPANISH GUITAR

there is also a pipe organ, albeit this is a most pastoral scene. There are harps, also, but their descendants of the piano clan are not in evidence, as well they might be, to make the allegory complete. Even so, the tapestry has value.

Of all our musical instruments there is none which is more eloquent of the union of the arts which enthrall both audition and vision than is the pianoforte. As heir to the harp in popular esteem, it holds its place. In fact, its descent from the instrument of seven strings of old, has been attended by constant enrichment and the heightening of its perennial charm. Hardly had the harp



Courtesy of French and Company
A DECORATED HARP OWNED BY MARIE ANTOINETTE



AN EARLY ITALIAN LUTE

the artist and the artisan were called in to make them tasteful and attractive articles of furniture as well.

How admirably the related arts of carving and cabinetry

did their part is illustrated by many examples both in museums and in private collections. In the sixteenth century the virginal, an oblong case containing wires and keyboard and covered when not in use, was adorned with lavish hand. Mary Queen of Scots possessed one which was painted with spirited hunting scenes, and whether the lid were raised or shut, it was a rich ornament for her apartments. Many of the earlier spinets

were as elaborately decked. Soon special tables were designed for the primitive pianos, and then table and instrument were made into one piece. The spinet, although small, was a most artistic addition to the home. Now that its day as an instrument of sound is over, it still remains in the form of the spinet desk, which is in the vogue even to this day.

The harpsichord and its congeners became favorites at the gay courts of the kings of France and the talented artisans of that period made them elaborate creations. Feeble enough things as instruments they seemed, with only quills instead of hammers to strike the wires under the urge of the keys, and yet on such as these some of the greatest musical compositions of all time were composed and played.

In the grand piano of today power and beauty are combined. Its mechanism is so perfect and its settings are so admirably proportioned that it still reigns in the musical world as a supreme instrument. Experts in all the arts are contributing to its glories and naturally its outward form is becoming every year more alluring to the eyes. All the prominent makers have special departments of design and the period piano cases are in themselves indices of the influence which this aristocrat wields in the realm of art. As an object of decoration, the form of the pianoforte is Protean. It is appearing in many styles—and just now, of course, there is a demand for the early American version, which is often more artistic than could have been fashioned in Colonial days, when the piano was still young.

One of the most beautiful cases ever devised belonged to the Henry Marquand collection which was dispersed some years ago at the American Art Association. It was in a French style and elaborately painted by Alma Tadema. A piano was made for William Barbour by the Steinways some years ago in the style of Louis XV to harmonize with the furnishings of a room decorated in the same florid style. One of the most original piano cases in design came from the same makers—an upright painted with scenes from the American Indian mythol-

ogy, which was ordered by Edward L. Doheney for his home in California.

Although some of the earlier types of pianos were made with the harp vertical, the upright of today is always regarded as being of recent origin. In reality, its case is modeled after console tables of the seventeenth and eighteenth centuries. This is illustrated by that most interesting historical relic lately displayed by the house of Chickering, the upright used by Miss Laura

Keene in an act of "The Country Cousin" in the Ford Theater in Washington on the fateful night on which Abraham Lincoln was assassinated. It has graceful volutes beneath the keyboard and grill work of simple beauty. As the piano progressed in the regard of the public it became more and more of an object for home decoration and the designers of its exterior went to all sources for motifs—and they are still so doing.

Many are the arts and crafts and trades which the art musical has called to her aid, that she may have her appropriate settings. The materials from which her means of expression are wrought, come from everywhere. The ore of the mines gives the vibrant wire or the metals to be fused into resonant brass. The forests yield woods of finest texture, rare resins and precious balsams, imprisoned in the hearts of trees which swayed to the lilt of nature's Aeolian harps.

How the scale of skill rises, the bringing into being of so perfect a creation as the modern piano! Here is a lordly instrument combining the acme of skill in its construction with artistry of design and decoration.

Connoisseurs have a vivid memory of that aforementioned piano in the Marquand sale, decorated by the master, Alma Tadema. It was bought then by a man of wealth, and when his artistic property was dispersed, it passed into the hands of an entrepreneur of the drama. These days it may be seen in one of the New York City theaters, where, although its notes are seldom heard, it remains as one of the most charmingly arrayed daughters of music the art world has ever seen.

There are almost boundless possibilities in which



Courtesy of French and Company
CARVED OAK ORGAN FROM THE CHAPEL OF JAMES II

other arts can aid the mission of music. Surely the sculptors and the painters could have no higher task. In ages past the greatest of them have given of their best to endowing things of everyday utility, as witness Benvenuto Cellini and his salt cellar and the superb book binders of his contemporaries. In giving grace and color to the sources of the art divine the artist adds to the joys of life and broadens his own esthetic horizon.

The lover of music has an affection for the instrument which gives forth the concord of sweet sounds, and he therefore likes to have it always with him. This applies also to the enthusiasts who have talking machines, radio outfits, and various reproducing and automatically played devices. Perhaps the captious might call these modern mechanisms only the step-daughters of music. They are not that, however, as far as the amateur is concerned, for they are welcomed to the family circle on the same terms as are the violin, the organ and the pianoforte. Of course, the radio and the talking machine can be relegated to some closet and hidden behind screens, and some decorators used to delight in concealing them that way. They are very much in the domestic picture nowadays, however, for their cases are now undergoing the same development as that which marked the rise of the organ and the piano.

Probably no more hideous object was ever devised than the original small square boxes on which phonographs were first mounted. The magnified sound from the disk was projected from an ugly and ungainly horn. In a very few months, however, designers had developed cases of good appearance. Finally, as the mechanism improved, they had more latitude and were able to

avail themselves of the art of all periods. Thus we have console tables, and Tudor cabinets, and Dutch cupboards which are harboring ultra-modern records.

Radio is undergoing the very same kind of transformation of its trappings. In some instances the same ornate container may hold both its receiving set and a talking machine — the mask being a Gothic credence such as was used in the cathedrals for keeping the sacred vessels of the altar.

So great have been the advances in the technical development of radio, however, that the artists who design the cases for the home have even a greater choice. Apparatus is now made without any horns at all but provided with a circular diaphragm which to the casual observer may seem to be an ornamental plaque. Some of these diaphragms have actuating devices supported at a short distance from them by an ornamental bar fashioned in the shape of the lyre. In other types, the amplifying device is a thin structure of paper made into a short truncated conical cylinder which takes up little room and makes horn and sound-

ing chamber unnecessary. This device is often hidden in a small stand or even in a cupboard. One daring designer has even adapted the dials of a radio set to the form of handles for an ancient chest. Ornate commodes in various periods serve the same purposes of the radio worshipper. One powerful set was effectively housed in a Chinese Chippendale design cabinet, and its presence was not even suspected until the doors were opened. Another receiving apparatus is ensconced in what appeared to be an antique clavichord; and often one finds a spinet desk emitting an aria being sung at the remote opera house or from a station a thousand miles away.



Courtesy of the Ferargil Galleries

A RADIO CABINET WHICH IS DESIGNED IN THE FLORENTINE MANNER



PORTRAIT OF A FRENCH WOMAN

CECIL CLARK DAVIS

THE SIMPLE DIRECT SINCERITY THAT IS SO STRIKING A FEATURE OF THE WORK OF CECIL CLARK DAVIS PERVADES THIS PORTRAIT OF A YOUNG FRENCH WOMAN, AS IT REFLECTS HER FEELING FOR MOVINGLY BEAUTIFUL COLOR AND RARELY SOUND PAINTING. SHE IS AN INDEFATIGABLE WORKER, AS HER EXHIBITIONS SHOW, AND HAS RECENTLY ADDED TO HER HONORS THE GOLD MEDAL OF THE PHILADELPHIA ART CLUB AND ONE OF THE ANNUAL PRIZES AT THE EXHIBITION OF THE NATIONAL ASSOCIATION OF WOMEN PAINTERS AND SCULPTORS

THE ART CREED OF JOHN CARROLL

BY AUGUSTA OWEN PATTERSON

HE BELIEVES THAT EVERY PICTURE AN ARTIST PAINTS, NO MATTER
WHAT ITS SIZE, MUST HAVE A FIRST BIG, SIMPLE IDEA OR PATTERN

IT was back in 1919 that young John Carroll, full of art and enthusiasm, shocked the producers of the phenomenally successful "Lightnin'" by his very personal expression of the late Frank Bacon, the much beloved exponent of that work-evading philosopher. Young Carroll, as we remember it, saw Mr. Bacon in a rather "green and yallery" mood. However there was such a feeling for the use of pigment and such an originality in the point of view that those who do not regard the colored lithograph of Broadway with any degree of enthusiasm became interested immediately in this hitherto unheard-of painter who seemed to have something so definite to say for himself. Then followed his portrait of Frank McGlynn as Abraham Lincoln, which was as scornful of the traditions as was his earlier translation of a popular personality. Both of these portraits were, looking back on them in the light of his most recent work, mere starting-points. They were very capable and stirring posters, with the point of attack, the striving for immediate result of the poster. They filled the canvas with surging line and striking design. They were thrown off at a high point of enjoyment without any particular thought as to whether they would please either the sitters or the public. Generally speaking, they didn't, naturally, because they were neither sugar-sweetened nor after any well-recognized formula. Nevertheless, those who help art, by their sympathy and slight understanding, to persist, recognized the beginning of an art expression in these two poster-portraits. That was the first that any of us in the East had heard of John Carroll.

Before going on to a consideration of the young artist's work it serves, as more or less of a key to his

mental workings, to go back a little into his history. In Paris he was taken for a Spaniard or a South American. The fact that he was born in San Francisco seems to verify this tribute to his complexion. Yet the foundation for the art that is in him was probably laid in Ireland a couple of generations ago. Robert Henri doubtless would recognize the type immediately, with-

out half trying. It would seem to account for a certain opulence which can be traced through his work even from the early Frank Bacon-Abraham Lincoln days. He began painting when he was eleven years old—and had been experimenting with a pencil much earlier. Most of his studying was done at the old Johns Hopkins Institute in San Francisco, which was burned down in the fire. He got into his first professional atmosphere there in 1903. He proceeded on his inevitable way to New York in a leisurely fashion, living a year or so in different



THIS PAINTING OF "LYDIA" HAS NEVER BEEN EXHIBITED

cities en route, studying a time under Duveneck in Cincinnati, and doing other things in the routine for the boy from the West.

During the war Carroll was sent officially to France to make lithographs for the Navy Department. Upon his return he looked upon New York, found that it was good, and except for a brief interval, which is to say a winter, in Paris, he has remained in, or adjacent to, the metropolis. Most of the time he has spent in Woodstock, New York, as a member of that very lively art colony. Here he has built a house according to his own design, a simple white, wooden, early American farmhouse type to which he has recently, as an evidence of increasing prosperity, added a wing. He finds that the very stability of owning his own home has encouraged him to more solid thinking. During six



THE INTEREST IN THIS GRAVE RENDERING OF FARM LIFE AS OBSERVED IN WITTENBERG, NEW YORK, IS PRIMARILY STRUCTURAL AND TEXTURAL, THE DESIGN OF LITTLE WHITE SPOTS SERVING TO ENLIVEN THE FOREGROUND

years, which have included two winters in the country among the farmers, he has had leisure to ponder on the principles that go into the making of pictures, and has begun, at the age of thirty-three, to perceive something of the meaning of art.

Having worked through his first youthful confidence and exuberance, Carroll's attitude toward his Frank Bacon-Abraham Lincoln efforts is one of healthy scorn for their superficialities. In the early days, striving for, and more or less satisfied with, quick effects, he polished off a small canvas in fifteen minutes. Now he has developed what is practically a system. After bringing things to a point which seems complete, he puts the work away, for a month or for six months. In the country there is no sense of immediacy, of hurry. When he brings it out again probably some tricky little

edge which has fascinated him, some agreeable non-essential, appears to him so derogatory to the picture as a whole that he eliminates the very thing which, in the painting, has seemed a rather special accomplishment. This means, of course, that he is concentrating on bringing his forms down to the greatest simplification. He has worked to this through a realization of the virtues in cubism.

Like most of our younger artists, John Carroll is trying for the solidity which has been Cézanne's greatest contribution. His ideal is to achieve a picture which is solid from beginning to end, which has both depth and breadth. He tries to realize each picture from corner to corner. The sense of decoration which he achieves is, therefore, not based on an easy agreeableness but on something much more lasting and serious. He has, as

those who have been following his work from the beginning realize without question, achieved a greater dignity in his pictures, in his landscapes as well as in his figures.

It is interesting to consider the most recent manifestations of the artist in the illustrations of his paintings which are used with this article. In the head of the young girl, "Catherine," he has comprehended, as he himself would put it, that a pair of lips does not make a picture, that a sculptural nose may not stand alone. He has tried in this, and has achieved, a very nice plastic quality, and, in gaining this plastic quality, has found a special texture. Nothing is incidental to the composition; everything is part of the original design, whether it be the pattern of the hair or the single line of the dress at one side of the canvas which parallels the double line of the dress at the other. Each piece of the design must fit as perfectly into the other as the parts of a picture puzzle.

The painting of "Lydia," which is used for one of the reproductions, although it has never been exhibited, is considered one of Carroll's most important works by his fellow artists. The little model is the daughter of a Belgian violinist and one feels that she is sympathetic to the artistic environment. The picture is based, so far as the simple color theme is concerned, on the red of the more definitely picturesque parts of the costume, as in the vest, and on a background of gray. It expresses, as well as a single work can express, the artist's present creed. This is, as has been insinuated, that a picture should have weight, concentrated design, significant color; that each picture, no matter what its size, must

have a first big, simple idea or pattern, but that inside that initial conception the areas must establish an interest—which is the underlying truth, of course, of the greatness of Holbein or Albrecht Durer.



A PLASTIC STUDY OF ZINNIAS



"MONTMARTRE" IS ONE OF HIS "MOOD" PICTURES

A work which Carroll himself considers among his most complete is a nude which he is sending to the Philadelphia Academy exhibition or, more properly, the National Academy of the Fine Arts in Philadelphia. He is serving on the jury for this exhibition and is particularly concerned in being represented by one of his most serious efforts. This painting, which represents a nude woman in an absolutely relaxed position, lying flat on her back, with her feet almost starkly in the foreground of the picture, is a good deal of a technical accomplishment. The artist sends it, assured beforehand of its unpopularity with the public and a certain number of the critics. It would not, on the other hand, be surprising to hear that it had been acquired by a collector of modern

American art. Not that there is; *sub rosa*, one in view for it at the moment of writing, but it is a painting well worth collecting by those who are not offended by the informality of the pose. This picture has already been exhibited in Pittsburgh, at the Carnegie Institute.

Although Carroll has had a painting ("Agatha") purchased for the permanent collection of the Pennsylvania Academy of the Fine Arts in Philadelphia, and has been able to sell enough

paintings to enable him to exist as simply as a young artist should, this season brings him his first prize which comes, legitimately enough, from California. This was awarded to his painting of five nude women



IN THIS HEAD OF A YOUNG GIRL "CATHERINE," THE ARTIST HAS TRIED AND HAS ACHIEVED A VERY NICE PLASTIC QUALITY. NOTHING IS INCIDENTAL TO THE COMPOSITION; EVERYTHING IS PART OF THE ORIGINAL DESIGN

exhibited in the first Pan-American Exhibition at the Los Angeles Museum where the prizes went to the more modern pictures. Carroll received the major part of the Balch purchase prize, a five thousand dollar prize which was split so that his portion was three thousand dollars, the price which he had set on his picture. Los Angeles, therefore, now owns two of his paintings, hav-

ing already purchased "The Blue Lady." His prize picture, for no very discernible Bullfinch reason, he calls "Parthenope." As Arthur B. Davies is one of the few artists whose titles matter, however, what Carroll has chosen to label his painting does not especially concern us. What is important is the sumptuous rhythm he has built up from the forms of the women, the interest



FOR THIS PAINTING, "PARTHENOPE," JOHN CARROLL WAS AWARDED THREE THOUSAND DOLLARS—HIS FIRST PRIZE. IT NOW FORMS, WITH HIS "BLUE LADY," A PART OF THE COLLECTION OF THE LOS ANGELES MUSEUM

he has gained through the contrast of certain static shapes in contrast to the flowing movement which has compelled comments on its likeness to Rubens. It is one of the paintings which marks most definitely his development in construction both of line and planes, also color.

A very characteristic painting, one which is especially in the key of the somber tragedies we associate with the Abbey Theater of Dublin, and which, consequently, seems to establish Carroll's inheritance, is the grave rendering of farm life as observed in Wittenberg, New York. The interest here is primarily structural and textural, the design of little white spots serving to emphasize the general intensity of form.



"AGATHA" IS OWNED BY THE PENNSYLVANIA ACADEMY OF FINE ARTS

One of Carroll's most successful and most recent landscapes is "Port Ewen," a reaction to the amusing qualities of a little discarded ferry along the Hudson. His color here is particularly well coordinated, it has distinction, and there is feeling for the character of the country. There is also the sense that he has gotten to the bottom of things here, that it is something he knows well enough to be able to handle it with absolute sincerity. It is the result of his summers and winters in Woodstock, his knowledge of the country and of the people who live in it and make it. This makes for an integrity which no artist is able to get into every picture he paints and which is a rare and precious thing when he does get it.



IN THIS DRAWING, REPRODUCED FROM A JAPANESE BOOK RECORDING AN EXHIBITION IN KYOTO, THE ROBES OF THE RULERS ARE DIVIDED BY A LOW SCREEN, THOSE OF THE EMPRESS BEING AT THE LEFT, AND THOSE OF THE EMPEROR AT THE RIGHT

IMPERIAL COSTUME OF THE EAST

BY JULIAN GÄRNER

THE STORY OF A COLLECTION OF ORIENTAL COURT COSTUMES THAT EXCELS ANY OTHER IN THE WORLD, NOT ONLY IN NUMBER BUT IN MAGNIFICENCE

ATTENTION has been called, by Violet le Duc, to the physiology of costume; there is also the psychology of costume, familiar enough, because of the popular conception that there is a psychology of almost anything; to speak of costume as an art is to descend to a *cliche*, but like many other stereotyped expressions it has a significance which usage has obscured. The physiology of costume simply means that the mode creates the type of wearer, so that people of a certain period, even a certain decade, have a kind of family resemblance. Those who are not formed to wear the clothes in fashion remodel themselves with great success, even if, like Cinderella's sisters, it comes to cutting off a toe. Clothes create rather than adorn.

The physiology of costume concerns the wearer; the psychology of costume, the beholder; the art of costume, the creator. Magnificent clothing endows the wearer with the same quality of magnificence provided the wearer has sufficient dignity. In its aspect as an art, costume has racial and national charac-

teristics which prevail over the arbitrary dictates even of the modern autocrats in Paris and London.

The costume of the East is more interesting as a study than the costume of the West for the strange reason that it changed less. Because its basic lines remained the same there was more thought given to design of materials, to splendid embroideries, to quality of fabrics, to color, to the minutiae of ceremonial regalia, regarding all of which there were sumptuary laws to decide the perquisites of each class. The mode of dress remained the same in Japan literally through the ages, the most noticeable change being the granting by the Emperor of the privilege to wear certain things to members of a lower class than had hitherto been entitled to them. The imperial costume itself was modeled on that of the T'ang dynasty in China and remained practically the same until that amazing drastic upheaval in dress which occurred not so many years after Commodore Perry's visit in 1853, which opened up Japan to the outside world. By 1886



All photographs courtesy of the Brooklyn Museum
THE HOLLYHOCK LEAF APPEARS ON THE ROYAL HEAD-DRESS

the Court had begun ordering its clothes from Berlin.

There is nothing to be gained by making extravagant statements and there is much to be lost, but it is safe to say that there is no collection of imperial Eastern costumes in the world comparable to the one which Mr. Stewart Culin, curator of the department of ethnology of the Brooklyn Museum, has assembled. There are two sets of imperial Japanese costumes, similar to those to be seen in the Brooklyn museum, in Japan, but there is no museum in Europe, America, or the Orient that has gathered together so many imperial costumes from so many countries of the East. For some reason this fact, which is so unique, has entirely escaped notice. It is true that the most obvious is often the most elusive, like the famous "purloined letter" of Poe, and it is perhaps for that reason that visitors to the Museum hurrying in the revolving door are unaware that they have not proceeded ten feet before they have passed the actual garments which a Japanese Empress once wore, more than a century ago, when she participated in a Shinto religious festival in the great temple of Shimo-Gamo in Kyoto.

A complete set of the imperial robes worn on this occasion, which occurred only every twenty years, was presented to Mr. Culin by the priest in charge of the temple. In recent years the Emperor and Empress no longer attend this ceremony in person but send an emissary. There was a time, though, when the temple, which was entirely rebuilt every twenty years for this particular event, received the Emperor and Empress, who rarely left their own court, which was hardly more than a sumptuous prison where the powerful shoguns, the real rulers of Japan, kept the royal family. At the time these particular costumes were made, in 1820, the last family of shoguns was in power, the Tokugawas, whose fall in 1867 witnessed the end of a system that had endured since 1190.

In evidence of the real ascendancy of the shoguns

there is the hollyhock leaf, the crest of the Tokugawas, on the head-dress of both Emperor and Empress and also woven in the embroidery of the robe of the Empress, and appearing again on the exquisite lacquered boxes designed for the head-dresses. The crest of the royal family itself was either the sixteen-petaled chrysanthemum or the pawlonia. This metal hollyhock evidently takes the place of the sprig of plum blossoms that generally adorned the im-

perial head-dress at Shinto religious festivals. Josiah Conder, whose paper read before the Asiatic Society of Japan in 1880 remains the only literary source for the student of imperial Japanese costume, remarks that, "a metal prong in imitation of a sprig of plum blossom and called the *kokoroba* was fixed in the crown of the hat; and from the sides there hung down over the ear, as low as the breast, two looped and tasseled green cords called *hikage no katsura*, from their resemblance to a moss of that name from which the ornament was originally derived."

The complete costume of the Empress, and in fact of all court

ladies, consisted of so many spreading layers of gorgeous fabric that these diminutive ladies resembled tiny pyramids of clothes. For some particular reason (costume was never so much under the control of rule if not reason), the Empress was supposed to wear a twelve-fold robe. Mr. Culin writes me:

"No adequate explanation of the use of the twelve robes, *juni-hitoge*, by the Japanese Empress is forthcoming. It was the full dress of noble ladies in the court since the tenth century and also worn by the *nyo-go*, who was appointed to attend the Emperor in the night. The *nyo-go* often ascended to the throne as Empress. Returning to the twelve robes, there was, as you know, the *itsutsu-ginu*, that is 'five robes.' With this was worn an outer garment, the *karaginu*, and the *mo*, or long train which went over it. Together that made seven, and when they were worn with two sets of *itsutsu-ginu*



THE FIVE-FOLD ROBE AND THE SHORT TUNIC WORN OVER IT



AT THE LEFT IS AN ELABORATELY EMBROIDERED ROBE OF THE CHINESE EMPEROR OF THE SUNG DYNASTY. AT THE RIGHT IS A MING COSTUME MADE OF WOVEN GOLD THREAD, AND USED IN THE THEATER OF THE SUCCEEDING DYNASTY

they made twelve. This explanation was furnished me by Mr. Noritake Tsuda, an official of the Imperial Household now at the Metropolitan Museum."

The portions of the costume which appear in the illustration are the "five-fold" robe and the short tunic or *karaginu*. The "five-fold" robe was one in name only, for the edges of five garments and of five sleeves were simulated on a robe of a single thickness.

The interesting picture which opens this article is from a Japanese book in which delightful water color drawings recorded a special exhibition in Kyoto, where the sixteen ceremonial arrangements of the imperial robes were shown. The robes of Emperor and Empress are seen divided by a low screen, those of the Empress at the left and those of the Emperor at the right. The "five-fold" robe will be seen hanging on the far end of the rack at the extreme left and the *karaginu* in the same position on the next rack. The long figured garment seems to be the *mo*, which was trouser-like in shape, but worn on the outside as a long train and attached by sash-like ribbons which passed over the shoulders and hung down in front. So many robes of various kinds were worn underneath these that it would be only confusing to give their names, their chief purpose being to give the wearer a stuffed look.

The Emperor's *mo* is at the right of the first low rack on his side of the screen. He wore this in front, like an apron. On the left of the *mo* is the *hakama*, or wide trousers, while the long garment at the extreme right is the *ho*, the long tunic which constituted the larger part of the visible portion of his costume. Underneath he wore a short tunic which had a long train attached to it; this was called the *kasane*. On the stand is the head-dress, two fans, and the *shaku*, or scepter.

It would be interesting, if it could be done, to write of the symbology of Oriental costume. Unfortunately there would be many gaps in which the writer would simply have to say, "I do not know." There is the robe of the Chinese Emperor, for instance, the one worn in Sung times, which suggests an elaborate symbology. China, by the way, changed her imperial costume at times, due perhaps to the infusion of new blood; but Japan, insular and remote, kept the same costume century after century. The Sung costume is a robe of yellow silk beautifully embroidered. The scalloped design at the head of the diagonally striped border represents the mountains of the Western Paradise, and there is the same motif again on the robe of the Korean Empress. The symbol of longevity is interwoven in the design, the only calligraphic contribution, and there is



AT THE LEFT IS THE COSTUME OF THE IMPERIAL GUARD OF THE MANCHU DYNASTY, MADE OF BLUE SILK AND STUDED WITH GOLD RIVETS. AT THE RIGHT IS A KOREAN BRIDAL COSTUME SIMILAR TO THAT OF THE EMPRESS

of course the dragon, the very personification of the soul of China. Lower down on the robe is a pair of dragons playing with pearls. Mr. Hobson, in his "Wares of the Ming Dynasty," says that the pearl may have, in early times, represented the sun.

The Ming costume, which is also illustrated, is one used in the theater in the succeeding dynasty. According to law no costume of the reigning house could be used in the theater and for that reason the costume of an earlier dynasty was employed. This one is very handsome, made of a heavily woven gold thread and banded with a girdle of large pieces of blue and white glass.

China is also represented in the costume of the Imperial guard of the following (Manchu) dynasty, which was also the inspiration of the Korean imperial costume. The Emperor's guard seemingly wore only a garment of embroidered blue silk, but the little gold rivets that stud it attest the presence of the very solid mail underneath. The Korean bridal costume illustrated was identical with the dress of the Empress, for the bride was entitled to dress so at her wedding, being, as in peasant Europe, queen for the day. While the Korean emperor's garment is not embroidered, that of the empress has the pattern of flowers and "Mountains of the Western Paradise" borrowed from the South. The

elements of the design are larger and not so closely amalgamated as in Chinese embroidery.

Imperial costume stands apart from all other costume because it is in this field alone that men can express untrammelled ideas of grandeur. Practical considerations can be ignored. The enforced leisure of the potentate, so far as work with the hands is concerned, permits a complete realization of the possibilities of dress for its own sake. Imperial military dress, in the days when sovereigns took an active part in warfare, necessarily came under the same restrictions as that of their followers, except for ornamentation. But in court costume the whole basic lines of dress as well as the superficial adornment were freed from the arbitrary enforcements of an economic nature. Particularly in the Orient, where the stigma of manual labor is even greater than in the West, have the rulers been placed far above the need, even the opportunity, for physical activity. Their dress was the outward symbol of this freedom; amusingly enough, it bound them in a multitude of clothes which must have made that freedom something of a burden. Whether comfort was destroyed or not, the imperial costume of the Orient possesses for us the interest of a visual symbol of imperial grandeur, and as such attains an almost abstract significance.

MARINE SUBJECTS ON STAFFORDSHIRE WARE

BY MR. AND MRS. G. GLEN GOULD

THIS OLD POTTERY FURNISHES SOME INTERESTING CONTRIBUTIONS TO THE PRESENT DEMAND FOR THINGS DESCRIPTIVE OF THE SEA, SHIPS AND SAILORS

SOMEONE has taken the trouble to calculate just how many Britishers are engaged in maritime traffic and count it back to communities and families, so that it appears that the entire population of the British Isles, since very early days, has been keenly interested in ships and shipping. Not a family, statistically speaking, but has a man at sea, on the wharves, or in an office that keeps tally on a ship's cargo or its passengers. About one out of eight working-men is in some way connected with the sea.

We had the same thing in America in whaling days at New Bedford, for instance, only it did not extend far inland. Thousands of miles away from the coast line, as little was known of sailors as of lobsters or of whales. But we are not a "tight little isle," and we go to sea because we like it and not from necessity. Which fact, however, gives us no sort of reason for the keen interest in things maritime that has swept over our land this past year, like a great tidal wave from coast to coast.

Ship models and ship prints are not the only evidences. Anything that made for comfort or necessity on board a sailing vessel has not escaped, from the pewter mugs for the crew to the Captain's compass. No wonder the vogue is still spreading, for so much of interest remains—from the picture of a favorite brig on a dinner service, to a figure of "Jack Tar Ashore" for a mantel ornament.

It is easy to make such things, that is if you are a potter. You can turn them out more quickly than ship models, and when you can combine use and ornament

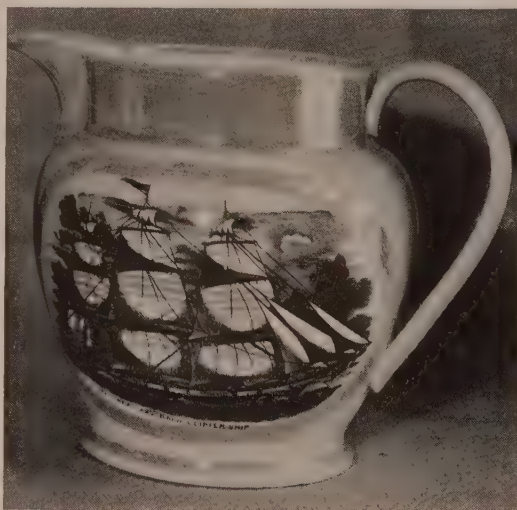
in a platter, a soup plate, a saucer, a pitcher, or a bowl, you can "choose you your choice," and if you prefer a sailing ship to a pheasant on your dinner plate, who shall hinder you! Pick it up and look at it carefully, for as likely as not it will be Staffordshire. It is chinaware, of course, but is it porcelain or is it pottery?

The words bring some confusion to the unlearned, for we call everything china that looks white and has a shiny glaze, thus paying our tribute to the Celestial Empire for the origin and perfection of fictile wares. But porcelain and pottery often approach so nearly to each other that we have no surer dividing line than the fact that porcelain is translucent and that pottery is not. Both are made of clay and are fired or baked in a kiln, but, like successful pies, both the ingredients and the baking vary, and produce great variety in results.

The very word Staffordshire means pottery to us in America. We forget that it is an English county, with towns and villages and farms. We ask for Staffordshire in a shop, or for Chelsea, or for Sheffield, with fine disregard, expecting to be shown much less than we have literally demanded. We exclaim over its charm, and call it "quaint old china."

It is not such an old ware either, this Staffordshire, as age goes in antiques. We trace it back two hundred

years or so and find just pots, as primitive as butter crocks, or our own Early American milk crocks, pickle jars, and vinegar jugs; and these were too commonplace among us, as recently as fifty years ago, to deserve the



A YELLOW LUSTRE MARINE PITCHER



Courtesy of the Anderson Galleries

A THREE-GALLON EARLY STAFFORDSHIRE JUG

term "quaint" today. Just how old a thing must be to be "quaint" is not well established, but it seems clear that it must be over fifty years, though perhaps not so much over. Mustache cups are not yet called quaint, neither are tidies on chair backs. Wait another fifty years, if any survive, and they may achieve that distinction.

One pleasant and comfortable fact about Staffordshire pottery is that the potters seemed to like their work, for they persisted at it from father to son for generations. The whirl of the potter's wheel seems to have been pretty continuous in the Adams' family for instance, from the early days of pot making in Staffordshire to the delectable "Adams' blue" jasper ware of the days of Wedgwood, and the "Mocha ware" which brings us well into the nineteenth century.

Experts set us dates by exact years, which few of us remember except themselves, but for the enjoyment of putting a work into its appropriate surroundings we put old Staffordshire ware snugly into the eighteenth century and feel that it belongs there.

First, we must say that, along with much that is quaint and curious, it is cottage stuff, neither more nor less; comfortable and commonplace; as far removed from the ceremony and restraint of aristocracy, as it is from the porcelains of

China. Like all good pottery it smacks of the soil from which it was taken. It is "homely" in the English sense of the word, that is homelike, and likeable for what it is, not for what it is not.

Take the little figures, "Sailor's Farewell" and "Sailor's Return," nice little figurines colored in bright blues, soft greens, pinks and yellows, and very much up-to-date as to the costumes of their time. The sailor's sweetheart, faint with sadness, is seated disconsolately while he makes a brave show of courage and incidentally of his trousers patterned in alternating straight and zigzag stripes. Upon his return, for these ornaments were made in pairs when so dramatic a theme was chosen, the joyful meeting is well depicted. The slow step has given way to the sprightly one, and incidentally he has returned with new trousers boasting an even more conspicuous stripe. Just the sort of thing the whole countryside would expect, would shrewdly observe and note, as he would expect them to do. To do the expected thing, we note them too.

On an old bowl we find a stanza which is entitled "Sailor's Farewell," appropriate to the occasion. Punctuation, however, was very unimportant to the author of it:

*Sweet oh Sweet is that
Sensation
Where two hearts in union
meet
But the pain of Separation
Mingles bitter with the Sweet.*



Courtesy of the American Art Galleries

THE TRAY WITH THE PERFORATED BORDER DEPICTS THE BATTLE OF BUNKER HILL; THE SOUP PLATE IS DECORATED WITH A VIEW OF GOVERNOR'S ISLAND, AND THE DINNER PLATE GIVES A GLIMPSE OF FASHIONABLE LIFE AT THE SEASHORE

You can look from one to the other group and fit each sentiment to the potter's elaboration of it. But here is sentiment at any rate, and as true in castle as in cottage. Many a verse has been turned to this end that found its way onto a piece of old Staffordshire and other old ware, as today's collector knows full well.

Here is a verse where the rhyme falters a bit, as it frequently did in older days, but there's nothing wrong with the sentiment whatsoever. It has no title:

*Here's to the wind that blows
And the ship that goes
And the boy that fears no danger
A ship in full sail
And a fine pleasant gale
And a girl that loves a sailor.*

Another verse is ever so much more touching. It is entitled "The Sailor's Tear," and its author was never known:

*He leap'd into the boat, as it lay upon the strand;
But, oh! his heart was far away, with friends upon the land,
He thought of those he lov'd the best, a wife and infant dear,
And feeling fill'd the sailor's breast the sailor's eye a tear.*

Some of those old artists were very punctilious about their punctuation, even to apostrophies, while others ignored it entirely. And in consequence the collector with a sense of humor will find some very amusing things due to wrong punctuation or a lack of it. For instance, on a marine pitcher from Liverpool—we shall not accuse Staffordshire of the crime—a wag has added an apostrophe with which he evidently hoped to raise a laugh, and doubtless did on many an occasion. The little stanza runs in this wise:

*From Rocks and Sands and Every Ill
May God preserve the Sailor's Still*

The apostrophe and *s* on the word *Sailor's* seem to have been repented of and are a bit faint, as though an attempt had been made to erase them. As this verse appears in the correct form on other pitchers of the day, some wag in the factory must have added the apostrophe and the *s* as a protest against possible prohibition.

It is at a late date, in 1822, that we find the oft-repeated verse entitled "Glide On My Bark."

*Glide on my bark; the summer's tide
Is gently flowing by thy side;*

*Around thy prow the waters bright
In circling rounds of broken light,
Are glitt'ring as if ocean gave
Her countless gems to deck the wave.*

But when it comes to a lilt of true love, we must quote you from one of those old pottery rolling-pins which

sailors so often gave their sweethearts as souvenirs. It is boldly entitled "Love."

*There's sunshine on the sea my love
There's beauty o'er the skies,
But fairer seem thy looks my love
And brighter are thine eyes.*

Now what could a maiden want more than that to remind her of her sailor lover rolling on the sea, while she rolled out her dough for baking! Milady in

her parlor would ask no more by way of sentiment, but she would not expect it *via* a rolling-pin.

Is it quite clear that this is cottage stuff? None the less, it touches a wide range. Here we have a hint of pirate days in the figure of one of them—"Will Watch, the Pirate."

Its height is thirteen inches, and the renowned pirate is seated holding a pistol in his right hand which he points threateningly into a barrel of gunpowder. "The Smuggler" tells of high-handed ways on the seas. It is an eighteenth century piece by Walton and represents a youth well armed, in red cap, blue coat and pink shorts, resting his hand on boxes of merchandise, and with a barrel of gunpowder handy on the other side. Its height is nine inches. "Jack Tar Ashore" looks even more ill at ease in ornament than he does in the life. This is an early Stafford-

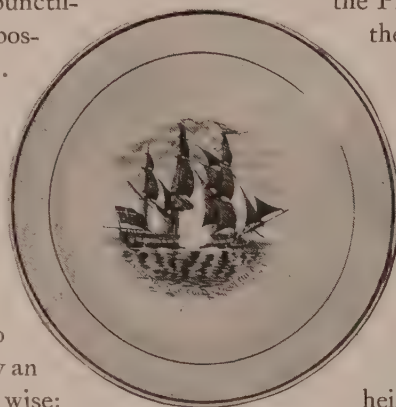
shire figure of a burly black bearded sailor in yellow hat, blue blouse and white trousers with red belt. Its height is thirteen and one-half inches. "A Midshipmite" looks as self-conscious as he comes from the potter's hand as he would to his admiring family in his new sea-faring clothes. It is an early Staffordshire figure just twelve inches high. His right arm is akimbo, and he rests his left hand on an anchor.

But loftier themes were touched. There were busts and plaques of Admiral Nelson and other naval heroes



Courtesy of the Anderson Galleries

"SAILOR'S FAREWELL" AND "SAILOR'S RETURN" ARE EARLY GROUPS



A MARINE PLATE

who had two good eyes. Enoch Wood (1759-1840) especially was responsible for many a portrait bust and classic adventure, from famous evangelists to groups of Bacchus and Ariadne. And who does not know Ralph Wood's comic groups of the bibulous Vicar and his faithful servant Moses!

If anything were lacking to prove the humble status of these Staffordshire groups, we have only to glance inland from the sea and take a look at the stodgy cows and stolid dogs, with an occasional touch of the unfamiliar in a zebra, and perhaps a hint of aristocracy in some whippets. We could almost write a history of rural eighteenth century England from Staffordshire groups alone.

But these are the mere froth on the wave compared to the practical table-ware made in Staffordshire. Its decoration, while often scenic, frequently smacks of the sea; and while Staffordshire figurines properly belonged in the cottage, Staffordshire dinner-ware often found its way upward to more pretentious boards. Especially abundant was the table-ware decorated for the American trade. It is not uncommon to find maritime subjects on plates and saucers and pitchers and cups on both sides of the Atlantic.

There is illustrated here a mammoth Anglo-American Staffordshire pitcher of the Directoire period, elaborately decorated with many subjects including the American frigate, "The True Blooded Yankee" in full sail. This pitcher holds about three gallons, and is decorated with appropriate verses. Its height is seventeen inches. Another early Staffordshire yellow lustre marine pitcher (illustrated) is ornamented with a ship in full sail, "The Great Australian Clipper Ship," and two ship medallions, "The unfortunate London," and some fishing smacks, "Success to the Fisherman." Its height is nine inches.

Subjects of local interest always held first place. In New York it might be "Castle Garden and Battery" made by Wood and Sons, and this was a familiar sight

to both English and American sailors. There might be a scene of "New York from Weehawk," showing many a good ship in the North River. Even in picturing the "Battle of Bunker Hill," the artist took pains to picture

the English Men-of-War in Boston Harbor. If all the artist's efforts were centered on a single ship, it might be an "East Indiaman Sailing from the Downs," a "Ship-of-the-Line in Full Sail Firing Her Signal Gun," or an "East Indiaman Taking a Pilot on Board," a "Ship-of-the-Line Standing To." A few artists were not interested in depicting famous landmarks or events important in the history of the country. They were more romantic, and gave us plates decorated with scenes of fashionable life at the seaside.

We might even have fine armorial ornaments on a Staffordshire plate, but these would just as likely be American as English, and show our eagle with ostentatious wings springing from the shield, like those of Mercury from his sandals.

There was much decorative ornament used on Staffordshire ware besides her marine subjects, although these are possibly the most keenly sought today. And the modern collector seeks plates and saucers and trays which have borders decorated with sea-shells, starfish, mollusks, and every variety of marine fungi, only a little less eagerly than he seeks those decorated with sailing ships.

There is many a touch of humor in the crude attempts of the potter to prove himself sculptor, but when it comes to ships and shipping, let him who dares point a scornful finger. To us they are delightful as a breeze at sun-up, and who has not gazed with longing eyes out to the sea's horizon at sun-up or sun-down with that tug at the heart that means home. Let

the proud and the scorner sniff at humble things, at sweethearts and wives, and the bellowing sail. There will always be men who "go down to the sea in ships, that do business in great waters;" and these have their reward, for do they not behold "his wonders in the deep."



"WILL WATCH", THE FAMOUS PIRATE



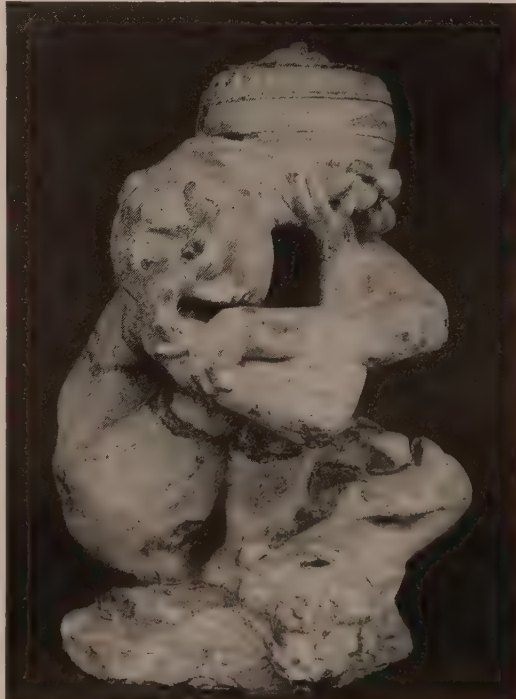
"JACK TAR ASHORE" IS A FINE PIECE



Courtesy of the Howard Young Galleries

RODIN'S CONCEPTIONS OF A GREEK CARYATID

About the year 1912 Rodin modeled in clay, that was subsequently baked, the figure of a Greek caryatid shown in the reproduction at the right. In this study the woman upholds a low, round vessel with a cover and incised ornament giving purpose to the figure, a touch of realism uncommon in the French sculptor's work. In the same year Thomas Fortune Ryan of New York, who was a devotee of Rodin's art, bought the clay figure from the sculptor and presented it to the Metropolitan Museum of Art where it holds an admired place in the collection of the Frenchman's sculptures and drawings



Courtesy of the Metropolitan Museum of Art

Some years after Rodin modeled in clay the original bowl-bearing figure called "The Caryatid," he was sufficiently impressed with his idea to put it into marble. In this more permanent material he reverted to his favorite block of the stone as a burden for the figure to bear, and developed the modeling of the protruding foot. This marble, shown in front and back views above, was acquired in Paris last summer by Howard Young for his personal collection. In so far as technique is concerned, this is one of the most superb works coming from the hand of the great French master, Auguste Rodin

CROZIERS OF MEDIAEVAL IRELAND

BY EILEEN BUCKLEY

THESE STAFFS WERE NOT ONLY USED AS THE INSIGNIA OF BISHOPS,
BUT WERE ALSO MADE TO ENCASE THE WALKING STICKS OF SAINTS

THAT a great many beautiful pastoral staffs were wrought in Ireland prior to the twelfth century is certain, notwithstanding the fact that comparatively few have survived the siege of troublous days, sunless centuries in which all objects relating to the rites or dogmas of the Church were under a strict ban. Most of those extant date from the eleventh century, their authenticity resting mainly on the evidence of certain families appointed as hereditary custodians of the sacred articles. The office conveyed special privileges, including emoluments and lands appertaining thereto and the lay keeper was required to lead an unblemished life. A very special reason for this rule lay in the fact that these croziers were something more than mere insignia of a bishop, for the ornamental cases served also to enshrine the old pilgrim staff or walking stick of a saint, usually the revered founder of primitive church or seat of learning.

Unlike the volute style which prevailed in Europe after the twelfth century, these Gaelic croziers resembled a modern walking stick, the drop being almost perpendicular. The latter arrangement, according to one writer, was evidently designed to hold a relic, being constructed with a moveable sliding or hinged panel, making it possible to insert or cover a small object. Sometimes, this feature is absent where the effect is imitated. In addition to an elaborately decorated head, the staff usually displayed three ornamental bulbs or swelling bands, one adjacent to the head, another at the foot, still another midway between.

For richness and beauty of craftsmanship the Lismore Crozier ranks among the finest products of the kind, its historical associations reflecting many a high light from momentous events. To preserve it from desecration, probably in the late sixteenth century, it was placed by loving hands in a box with the fine old manuscript known as the Book of Lismore, and was lost to sight for more than two hundred and twenty-five

years. In 1814, workmen chanced upon the relics while tearing down an old wainscoting in the castle of Lismore. Originally the residence of the bishops of the diocese, this building was one of many confiscated by Queen Elizabeth, who, adding approximately fifty thousand acres of the surrounding land, concentrated the entire property into a single gift, and bountifully bestowed it upon Sir Walter Raleigh. Here he came to live in 1587, the year following his return from Virginia, and a short time later appeared the first potato ever grown in Ireland.

Hallowed by memories of the founder of Lismore, the crozier is constructed of pale bronze, forty inches long, while in it reposes what is believed to be the old

oak or yew staff of St. Carthagh, also called St. Mochuda. The biography of this seventh century leader of classical and religious instruction introduces a quaint and appealing touch by informing us that the saint once belonged to a community of monks whose lives were so pious that "an angel was wont to hold conversation with every third man of them."

The head of the crozier, overlaid with a network of silver studded with enamels, confesses kinship to the



All photographs courtesy of the Metropolitan Museum

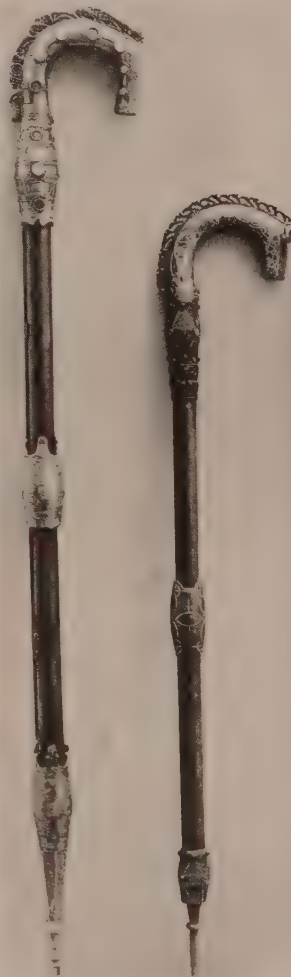
THE CROZIERS OF CLONMACNOIS (WITH DETAIL) AND OF LISMORE

Cross of Cong. Most of the settings have disappeared long since, as have also the plaques of gold or silver gilt which once glistened in the interspaces, and the twelve gold filigree interlacements and eight pieces of blue and white enamel which bordered the paneled drop. The two silver rings immediately over the first bulb are of special interest, the Gaelic inscriptions indicating that the staff antedates the Cross of Cong. Converting the words into English, they disclose the following petitions: "A prayer for Nial Meic Aeducain, for whom this precious thing was made. A prayer for Nechtain, the artist who made this precious thing." Mac Meic Aeducain signifies "the son of the son of Aeducain," Meic being a genitive form of the inflected Gaelic language. The surname was that of the cleric who became Bishop of Lismore in 1090, and who died twenty-three years later.

A silver head in relief, probably St. Carthagh himself, is affixed to the inner line of the crook, half way between the silver rings, the device bringing to mind similar adornment on the Tara Brooch. The scheme of composition suggests the esteem in which the Celts held the skilled craftsman, the arrangement of inscriptions at this point according him rank with a bishop, also linking his memory with that of an illustrious pioneer of European education. The zoomorphic cresting, one of the most perfect of its class, embodies the artist's crowning achievement. This mode of decoration is distinctly Celtic, being employed also on the University Brooch. The decorative note of the swelling bands harmonizes with the head, the remaining gilt bronze panels exhibiting many complicated interlacements. Surmounting the upper points of the third bulb are four human heads in relief, while the panels reveal the interwoven forms of four men, possibly the Evangelists, as well as a man



HEADS OF LISMORE AND CLONMACNOIS CROZIER



SIDE VIEW OF THE CROZIER

grasping a knotted serpent in each hand, a deer fleeing as if pursued, the same creature calmly recumbent. On the hexagonal prism terminating the crozier some exquisite incising may be observed, the designs including interlacing motifs. Noting the most prominent device, a slender figure equipped with two well-developed horns and clad in a long tunic, one suspects that Satan is lurking nigh.

In passing it is worthy of remark that, as the owners of Lismore Castle claimed the crozier upon recovery, the title descended to the Duke of Devonshire and the priceless heritage of the Bishops of Lismore now rests under a glass case in the

billiard room of the romantic old edifice.

Art and history vie for attention in the Crozier of Clonmacnois, widely famed among treasures of the kind. Doing honor to the skill of the twelfth century goldsmith, the bronze case, forty inches long, encloses what is said to be the walking stick of St. Kieran. Though less than thirty years old at the time of his death, which occurred before the middle of the sixth century, this saint had already established Clonmacnois, the primitive Irish university which for centuries was thronged with students from all parts of Europe as well as from England.

The head of the crozier is richly inlaid with silver and niello, the interlacing pattern expressing fresh, vigorous treatment, less refined, however, than the mode of a century or two earlier. Life, action, and good modeling characterized the ten, long-eared hounds that originally formed the cresting, half of which alone remains. A well-trained crew they seemed, as if, responsive to a brisk command, each had busied himself in biting the hind leg of the comrade preceding him. The leader halted on coming to a ferocious grotesque overhanging the panelled drop, where, as if emerging

The Beauty of an old Portuguese Quilted Embroidery lives again in this Silk Brocade

HOW they added to the splendor of court life—those magnificent silks of the Renaissance, shining with silver and gold, rich with precious embroideries!

When the wealth of all the world began to pour into the coffers of Europe, Portugal rivaled in luxury the court of the Doges. Some of this splendor found its way into the rich Portuguese embroidery that inspired this brocade.

In this delightful modern version of an ancient fabric, stems and leaves gleam with golden color against the lights and shadows of the irregular ground. Skilful modern weaving has produced the texture once achieved by quilting. The floral pattern with its pinks and buttercups and "blue eyes" reminds us again of Portugal's close association with England.

The grace of a Queen Anne settee or a Chippendale chair is enhanced by a covering of this unusual brocade without losing its essential English charm.

IN the Schumacher collection are many fabrics inspired by embroideries, brocades and brocatelles of brilliant eras of the past. And our designers are constantly creating new patterns.

Your decorator or upholsterer or the decorating service of your department store will arrange to show you this silk brocade and other beautiful fabrics obtainable from F. Schumacher and



Ornamented with floral motifs, this brocade—skilfully woven in a fine quilted effect—comes on a ground of copper or of cream-color satin

The newest trend in modern design, as well as designs from the great creative periods of the past, are represented in Schumacher fabrics



Resplendent court costumes added to the grandeur and formality of life in 16th Century Lisbon

Company. They will also attend to their purchase for you.

An expert service that costs you nothing

The charming interior a decorator helps you create costs no more than if you bought things without his assistance.

Because he knows the decorative trend of the moment he is quick to utilize what you already have to create an attractive interior. And when you have decided what new things you need, he knows exactly where to get just the right thing. We have prepared a booklet explaining what the decorator can do for you, entitled "Your Home and the Interior Decorator." You will find it interesting to see its beautiful color plates and to learn more about this helpful service.

This booklet will be sent without charge upon request. Address Department G-2, F. Schumacher & Co., 60 West 40th St., New York, Importers, Manufacturers, and Distributors to the trade only of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, and Paris.

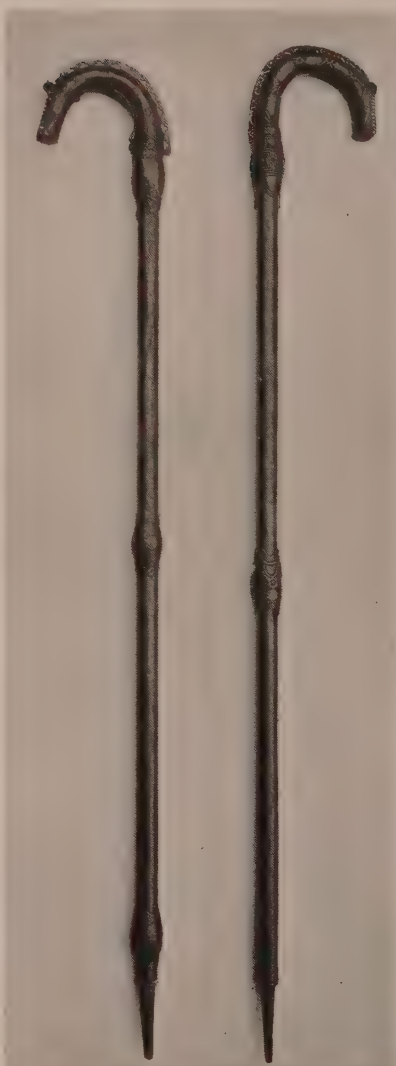
F-SCHUMACHER & CO.

from a shadowy cavern, appears a little pontifical figure in relief, his hand raised in benediction.

Silver strapwork featuring St. Andrew's cross, settings of translucent glass, interlacing motifs, and a debased Greek fret, constitute the principal decoration on the bulb adjoining the head. Below this comes a band of *repousse*, the ingenious design suggesting a possible familiarity, either through reading or travel, with the fauna of African or East Indian jungles. The middle bulb repeats the style of decoration seen on the head, being inlaid with a quatrefoil or cruciform pattern forming one continuous line, while the foot piece resembles the work above the *repousse* band.

The aroma of sanctity and chivalry seems to cling to the Crozier of St. Blathmac, older but less elaborate than the relics heretofore described. The metal case was built around what was presumed to be St. Blathmac's staff, but all has vanished save the head. This yellow-bronze crozier is of the usual type, but much of the ornamental work is lacking. The artist's originality is still visible, however, in the delightful contrast produced by filling with black enamel the interspaces between the shining network of silver covering the head. The bronze pins which once secured the decoration show an "X" or "Y" between dots in the patterns, while a break in the metal staff reveals the old pilgrim stick wrapped in a cloth which has now almost turned to dust.

Until late in the nineteenth century the hereditary custodians still guarded the memorable old crozier formerly the pride of the Abbots of Dysert O'Dea. It is constructed of rich, dark bronze, the reticulated metal-work on the head displaying St. Andrew's cross, the fragments of gold clinging to three different spots denoting that the interspaces once gleamed with ex-



BRONZE AND GOLD CROZIER



HEAD OF CORMAC MACCARTHY'S CROZIER

quisite little panels in relief. Many of the rivets have been preserved, and a single dark blue glass stud tells of additional settings of the kind. A gilt bronze cresting, almost perfect, terminates in a grotesque inspecting the staff, his long, sharp muzzle embellished with an interlacement in relief. The most important work on the bulbs occurs on the second ornament and consists of two pieces of cloisonne, the design showing eight green triangles with cruciform motif in white.

Peculiarly charming and interesting is the pastoral staff of the Abbots of Durrow, still retaining traces of its former magnificence despite its mutilated condition. From the time of the dissolution of monasteries until the nineteenth century the crozier was held in the family of the MacGeoghegans, who eventually relinquished it to the Dublin Museum. Measuring fifty inches, it is the sole complete specimen of large staff in that institution's collection, and has the distinction of encasing the pilgrim stick of St. Columba, founder of Durrow. The Durrow crozier adopts the same decorative lines as the others, though the refinement of the patterns and the restrained treatment lead to the opinion that it was executed prior to the period when work assumed a bolder manner.

A remarkably lovely Irish crozier, of the volute type, however, is that of Cormac MacCarthy, the celebrated Bishop-King of Desmond who died in 1138. From a knob, embossed with scrolls, the "old serpent" is seen coiling his body into a volute, while St. Michael, who has planted one heel on the reptile's neck, struggles with a dragon which has seized in its mouth the potent lance of the "prince of the heavenly host." The dragon is a model of grace as his long tail goes trailing off into the characteristic floriated of the Gothic design.



New York Galleries, Inc., Decorators

A ROOM of architectural distinction, the Spanish interior sketched above possesses, withal, the human quality of *livableness*—a result achieved through restraint in ornament and the grouping of diverse yet harmonious objects. ~ ~ ~ ~ ~

Q Such an environment, endowed with the charm and interest which companionship serves only to increase, finds varied and happy expression at these Galleries in a profusion of fascinating ensembles. ~ These groupings suggest the skill with which our decorators and cabinetmakers interpret the spirit of those leisurely days when the treatment of the background and each decorative detail was considered no less an art than the selection and arrangement of the furniture.

Q A fitting accompaniment of these decorative suggestions is the extensive exhibit of furniture and related objects: Hand-wrought reproductions, in which all the characteristics of olden-time workmanship are retained many notable examples of antiquity intriguing ideas for lighting old documents in fabric and leather rare bits of pewter, crystal and wrought-metal—these and countless other objects make of the Galleries a haven of delight for the lover of beautiful things. ~ ~ ~ ~ ~



New York Galleries
INCORPORATED
Madison Avenue, 48th and 49th Streets

HERE AND EVERYWHERE

NOTES ON CURRENT ART EVENTS THAT ILLUSTRATE
THE ART MOVEMENTS OF OUR OWN AND OTHER DAYS

A BUST of Washington by Houdon, of which all record was lost soon after the sculptor executed it at Mount Vernon in 1785, was discovered last summer in Virginia by Mrs. George W. Curtis. This bust was in the possession of the Loving family of Covesville who had obtained it in 1861 from a photographer's gallery in Charlottesville, its identity being unknown. The composition of the plaster has been pronounced by experts as of Houdon's time, and Professor Eberlein of Yale, who repaired a shoulder which was broken on the trip north, said that he considered the bust to be undoubtedly by Houdon.

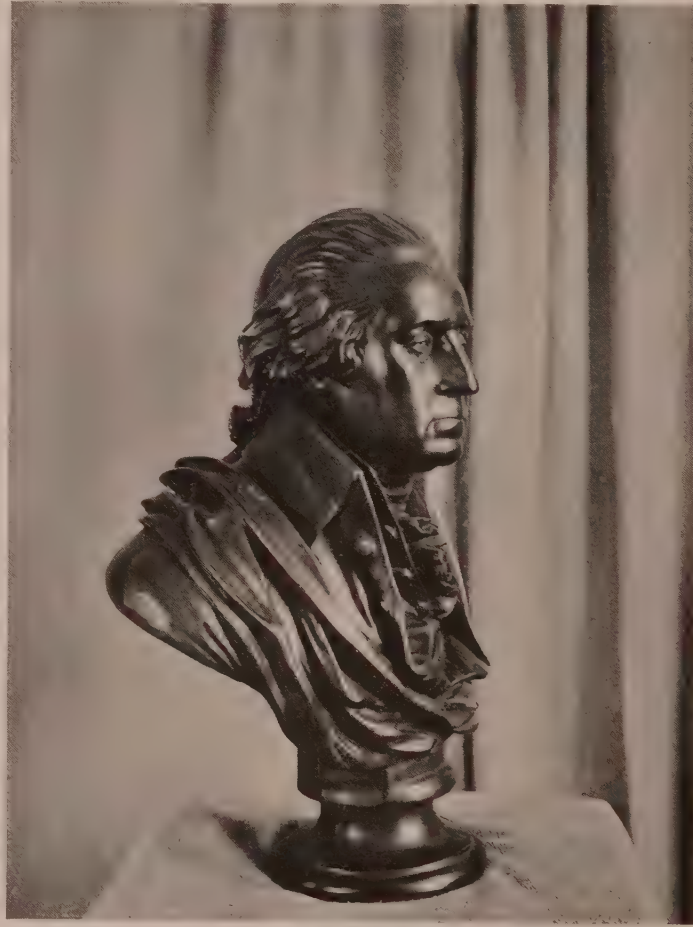
These few facts fit like magic into the history of Houdon's visit to Mount Vernon. Houdon came to America with a double purpose, to make studies for the pedestrian statue ordered by the State of Virginia for the Capitol at Richmond, and in the hope of receiving a commission from the Congress for an equestrian statue. This hope, which was never realized, was actually the primal motive for the visit, which otherwise would not have been alluring enough to cause him to put aside "the statues of kings," as one of Jefferson's letters said. Jefferson, then our Minister to France, had been empowered by Virginia to choose any European sculptor for the pedestrian statue; his first choice was Houdon, and Franklin, with whom he conferred, agreed.

Correspondence regarding the work began with Jefferson in January of 1785, but Houdon's serious illness in the spring deferred his sailing on the April packet as had been planned. Also, Houdon insisted upon an insurance of 10,000 livres on his life in favor of his family

which was finally arranged, after much difficulty, by John Adams in London. Finally Houdon joined Franklin in Havre and they sailed from Southampton on July 28, Houdon taking with him three workmen. They

arrived in Philadelphia on September 14 where Houdon received the following letter from Washington which is typical both of his dignity and his warmth:

"By a letter, which I have lately had the honor to receive from Dr. Franklin at Philadelphia, I am informed of your arrival at that place. Many letters from very respectable characters in France, as well as the Doctor's, inform me of the occasion for which, though the cause is not of my seeking, I feel the most agreeable and grateful sensations. I wish the object of your mission had been more worthy of the masterly genius of the first statuary in Europe; for thus you are represented to me. It will give me pleasure, Sir, to welcome you to



Courtesy of the Milch Galleries

NEWLY DISCOVERED BUST OF GEORGE WASHINGTON BY HOUDON

the seat of my retirement; and whatever I have, or can procure, that is necessary to your purposes, or convenient and agreeable to your wishes, you must freely command, as inclination to oblige you will be among the last things in which I shall be found deficient, either on your arrival or during your stay."

Poor Houdon must have found the trip a painful one. He had been extremely ill and the smoothness of the trip was sadly marred by the loss at Havre of his material, tools and clothes, both for himself and his pupil-workmen. This necessitated extensive purchases on his arrival, which explains the many items of clothing on his expense account. One of his later letters giving some of his traveling expenses mentions, with quite uncon-

The Gallery of
P. JACKSON HIGGS
ELEVEN EAST FIFTY-FOURTH STREET
NEW YORK

*Announces the arrival of
an important collection of*

OLD MASTERS,
TAPESTRIES,
CHINESE PORCELAINS,
BRONZES AND SCULPTURE,
BEAUTIFUL OLD
GREEK AND ROMAN GLASS

*Special attention is called to masterworks by
Rembrandt, Van Dyck, Rubens, Lawrence
Raeburn and Gilbert Stuart*

scious humor, the need for a sum for unforeseen events which seemed especially necessary in this land. He arrived at Mount Vernon late on night, according to Washington's diary, after the family had gone to bed.

The General's diary of October 7 says: "Sat this day, as I had done yesterday, for Mr. Houdon to form my bust." Later entries show that a mask was made on October 13 while Madison was present. This life mask Houdon took with him to Paris. It remained in Europe long after Houdon's death and finally found its way back to this country to the collection of J. Pierpont Morgan. Houdon had also made a bust, which had been cast in plaster here, and this his workmen brought back; it was sold from the Houdon estate to M. Walferdin who left it to the Louvre.

There was still another bust which had been executed from life at Mount Vernon which is mentioned in the correspondence of some of the famous men of the period. This is the one which Francis Hopkinson wrote to Jefferson he had seen in Philadelphia, where Houdon had taken it to Franklin on his way home. William Temple Franklin wrote to John Jay on October 26, 1785, that he had persuaded Houdon "to show the bust he had given us to Congress," and Charles Thompson informed Jefferson on November 2 that "he (Houdon) exhibited it to the view of Congress." Finally, Franklin wrote to Houdon on November 30 that the bust had returned to him and was the admiration of all who saw it. Mention of it stops there and recent biographers have thought the perishable model must have been destroyed. There was never any record of a cast of Franklin's bust of Washington. However, a letter which was written by one of the Dupont family of the Revolutionary period reports that he saw at Monticello two busts by Houdon, one of Lafayette, and the other of Washington. He also says, and this is important, that the one of Washington

had a collar and cloak, like the newly discovered bust. The Louvre cast has classical Roman dress; the bust which Houdon later made from his American studies has neck and shoulders bare, but the one that has just been found fits with Dupont's description. It would seem probable that this was the cast of the original model in Franklin's possession.



Courtesy of C. T. Loo

A BUDDHA OF THE SECOND CENTURY B.C.

FAMILIARITY hardly takes away the shock of finding so friendly a union of Orient and Occident as exists in the Buddhistic sculptures which have been found chiefly in Gandhara but also in other parts of northern India and in Afghanistan. The logic of their existence is unassailable—they were the result of Greek occupation of the East. But when they actually come before us, like this Buddha from Afghanistan which was seen in the recent exhibition of ancient Oriental art held by C. T. Loo at the Wildenstein Galleries, it is still something of a surprise to find the ascetic Buddha with the shoulders of a Greek athlete.

Afghanistan is the ancient Bactria, to which Seleucus Nicator succeeded after Alexander's death in 323 B. C. To the Greek cultural influence of the Seleucids there was joined about a century later the Buddhistic religious concept which demanded artistic expression. There would seem to have been no native cultural tradition at hand, for the distinctly Indian characteristics of suave and subtle conventionalization put in their appearance much later. Also the idea of forming a material

image of the god seems not to have been natural to the new converts for in other sections, untouched by Greek influence, he was represented symbolically by the *bodhi* tree or the *pâdukâ* (footprints). The Greeks, however, were more than familiar with giving form to their divinities, even to the placing around of all their heads of the nimbus, which is purely a Greek invention.



Studio of GEORGE ELMER BROWNE
Member: Salma.C., A. Fund.S., Paris A.A.A.,
A.W.C.S., N.A.C., Allied A.A., A.N.A.

A LOST ART — RECAPTURED

"THERE has been talk of a lost art," writes Albert Abendschein in his 'Secrets of the Old Masters,' "and sometimes I was almost convinced that the methods and materials of the old masters were lost. Now I am sure we have nearly all the colors they had, and we have many more"

When Abendschein penned these words he probably had in mind Devoe Colors, the products of 171 years' experience in color making and famous among famous artists for their covering qualities, brilliancy and permanency.

DEVOE & RAYNOLDS CO., Inc., 1 West 47th St., New York, N. Y.
Branches in Leading Cities

DEVOE
Artists' Materials

CHINESE ANTIQUES



Large vase of semi-vitrified porcelain decorated with characters in Turquoise blue; three colors, aubergine, blue and turquoise. A beautiful open work piece of the Ming period, 34cm. high

LAURENT HÉLIOT

HÉLIOT FILS SUCCESEUR

34 RUE DE LIEGE PARIS

THE MILCH GALLERIES



"AN ANCIENT SEAPORT"

by MAX BOHM

Dealers in
AMERICAN PAINTINGS
AND SCULPTURE

EXHIBITIONS:

Jan. 25 to Feb. 13—Max Bohm's Smaller Paintings
Feb. 15 to March 6—Marines by William Ritschel

Milch Gallery "ART NOTES" sent upon request

108 WEST 57TH STREET • NEW YORK CITY

PICTURES BY OLD MASTERS



PORTRAIT OF SAMUEL ROSE

SIR THOMAS LAWRENCE, P. R. A.

Exhibited at the Royal Academy 1795

SAMUEL ROSE is an intimate link with the brilliant Literary Circles of the late 18th Century. The intimate friend and trustee of William Cowper; the defender of William Blake; the friend of Lawrence, Hayley, Adam Smith, Henry Mackenzie "The Man of Feeling"; brother-in-law to the great Classical Critic and man of letters Dr. Charles Burney, D.D., and of Madame d'Arblay; son of William Rose, the famous translator of Sallust; from the beginning to the end of his brilliant young life he lived and worked with the greatest thinkers of his age.

A. L. NICHOLSON

4 ST. ALBAN'S PLACE, LONDON, S.W.1

Cables: Artson, London

THE PRACTICAL BOOK OF TAPESTRIES. By GEORGE LELAND HUNTER. *J. B. Lippincott Co., Philadelphia. Price \$10.00.*

MORE valuable in effect than its publishers assure comes forth another of the Lippincott "practical books for the enrichment of home life": George Leland Hunter's "The Practical Book of Tapestries." Amazingly replete and satisfying a manual in itself, the work is also a conclusive treatise of a long-proved and conscientious authority. Turning the pages, as variedly beautiful as any door-shielding arras, we come upon a definitive gallery of the world's picture-weavings, studiously and concretely labeled from linen "primitive" Coptic of the time of the Egyptian Amenhotep down to "high-warp perfected" Gobelins. And Mr. Hunter's text is concrete and exhaustive. His judgments are born of persistence and accuracy and a kind of fond common-sense. The lay student and householder will here find their ideas clarified, their erroneous conclusions corrected and their general tapestry "reactions" simply classified. With the author's care in printed matter go eight color-plates and two hundred and twenty illustrations in double tone.

One impressive fact looms immediately from this story of the tapestry: as with architecture, as with furniture, the best in tapestry is the old. Gothic tapestries, Mr. Hunter tells us, are from the connoisseur's standpoint the finest. It is Gothic design that is most closely related to the bobbin and loom abilities of the weaver, to tapestry texture itself. Accepting "French-Flemish" as the author's classification for the finest Gothic, we find that the best French-Flemish Gothic was made *before* 1480. Next in excellence he mentions the Early Renaissance Flemish pieces made at Brussels by Bernard van Orley between 1515 and 1535. Third, says Mr. Hunter, come the Beauvais textures woven from designs of the romantic eighteenth century Boucher. After these—the Gobelin masterpieces in general rank in excellence. Most Renaissance tapestries, he explains, are inferior to all these; while the Baroque exaggerations of the Louis XIV age are foreign to the genius of tapestry.

It is helpful to know that tapestries fall into the familiar period categories: Gothic of the fifteenth century, Renaissance of the sixteenth, Baroque of the seventeenth, and Rococo and "Classic Revival" of the eighteenth. Further he gives a general table for their sight recognition by the layman. Gothic tapestries predominate in reds and "line" or vertical effects; Renaissance weaves are strong in whites and yellows and are considered "paint" tapestries by reason of their horizontal disposition and their modeled figures—and so on, with Baroques stressing blue and Rococo pale and unimpressive features.

But these distinctions are easy; not so, Mr. Hunter observes, is it to distinguish between tapestries and fabrics that are properly not tapestries. The request for "tapestry" in various shops will bring out *petits points* in needlework, tapestried wall-papers, printed cloths, silks with woven patterns, Jacquard "verdures", picture panels, tapestried rugs, painted imitations of great tapestries and so on. "With none of these have we anything to do. We shall treat only of cloths that are tapestry in the proper and primary sense—bobbin-made with surface consisting entirely of weft threads, usually a ribbed or 'rep' weave, with coarse hard warps and fine soft wefts, and with open slits where colours meet parallel with the warps. . . . The most obvious feature of both Primitive and Perfected Tapestries are the open slits."

To those of us who are country-proud in things artistic, Mr. Hunter reports that while Spain possesses the finest specimens of this age-old *genre*, the United States is second—but alas! the treasures are mainly in private collections.

THE PRACTICAL BOOK OF CHINAWARE. By HAROLD DONALDSON EBERLEIN and ROGER WEARNE RAMSDELL. *J. B. Lippincott Company, Philadelphia. Price \$10.00.*

AN interest in chinaware is an indulgence which is almost universal, and this book is a contribution to china-lore which should be appreciated by collector and layman alike. As it proudly asserts in its foreword, it is "the only work in one volume that covers the chinaware of all countries." It is, accordingly, in the nature of a summary, an historical survey.

The authors have made it their first consideration that the book be usable, and in this they have well succeeded. Their material is extensive, reliable, and extremely well organized. Over two hundred illustrations, twelve of which are in color, add effectively to its interest and value. No attempt has been made to include any porcelain more modern than 1840. One might wish that this limitation had not been necessary, but the authors justify it by citing the general collapse which occurred about that time in all things of good design and good taste, and the small individuality

Continued on page 100



MAHARAJAH de KAPURTHALA
Head of one of the greatest ruling
houses in India, society leader, man
of fashion, arbiter elegantiarum

Pavillon Kapurthala
1. Route du Champ d'Entraînement
"Bois de Boulogne"

Paris
21. Juillet 1925

*Je trouve très bien ces
Cigarettes Melachrino*

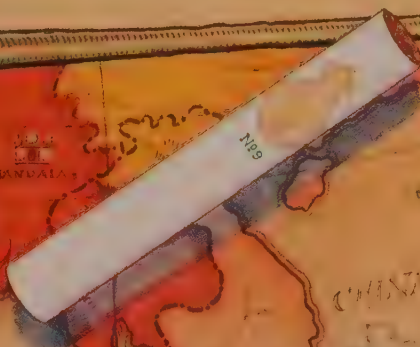
Jagat Singh

Maharaja de Kapurthala

TRANSLATION

I find the Melachrino cigarettes
extraordinarily good.

JAGAT JIT SINGH
Maharajah de Kapurthala



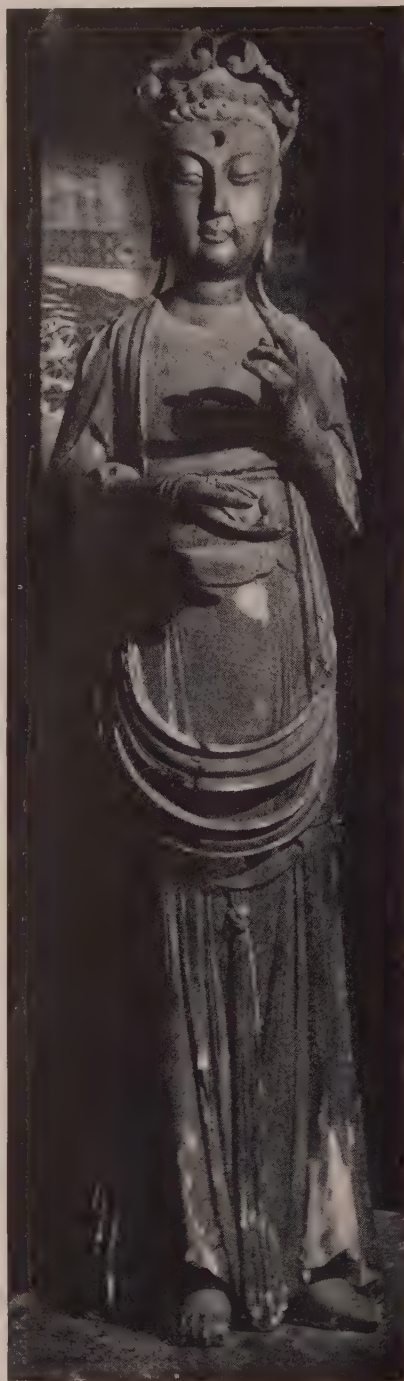
ORIGINAL
MELACHRINO

"The One Cigarette Sold the World Over"

Plain - Cork or Straw Tips

CHINESE SCULPTURE

*Exhibition continuing
through February*



JAN KLEYKAMP GALLERIES

3 and 5 EAST 54th STREET

NEW YORK CITY

A SHELF OF NEW ART BOOKS

Continued from page 98

which ensued thereafter. Besides, the inclusion of all modern varieties would prove too bulky an undertaking even for this ambitious volume. Likewise little space is given to extremely rare and inaccessible pieces, and distinctly "museum rarities" are omitted, as not being of primary interest to the average collector.

In arrangement this book is splendidly systematic and accessible for reference. It offers first a general picture of the seventeenth century "china-mania," when porcelain ware was first introduced into Europe. Then follows an excellent chapter on the nature of chinaware, explaining the properties of porcelain, and differentiating the hard paste, soft paste, and bone varieties. The making of chinaware is also given an interesting and very readable chapter before the book launches into the more formal survey material.

This latter is carefully arranged to facilitate reference. Oriental porcelains, of course, are given first place, and then the European, English, and American products. For each factory a definite line of exposition is followed, which gives its history and dates, the nature of the body used in its product, the glaze, articles made, contour, types of decoration, and marks. Four and a half pages of bibliography and an index are further additions to the value of the equipment. "Of making many books there is no end," might well be said of books about chinaware and porcelain in general," state the authors in their foreword, but this particular book achieves its purpose so creditably that it is well justified in claiming a respected place among its elders.

IN THE MOUNTAINS. By **BIRGER SANDZEN.** *Carl J. Smalley, McPherson, Kansas.*

SAVE for a brief introduction by William Allen White, in appreciation of the work of the artist, this volume is given over to fine reproductions of twenty of Mr. Sandzen's lithographs, made in the Rocky Mountain country of America. There is great beauty, simplicity, and power in this artist's work. He seems able to capture every mood of the mountains, the pines, and the Colorado sky. Mr. White hails him as the prophet of the mountains, giving mankind their message.

HISTORIC COSTUME. By **KATHERINE MORRIS LESTER.** *Manual Arts Press, Peoria, Illinois. Price \$2.50.*

THERE are many points in connection with costume which are of importance in the study of art. These are well covered in this concise compendium of the characteristic types of costume from the most remote times down to the present day. It is the work of the Director of Art Instruction in the public schools of Peoria, while the illustrations, which include fifty-nine plates and sixty-one smaller drawings, are mainly the work of Ila M. McAfee.

The aim of the author has been to cover the periods of costume represented by the nations influential in matters of dress, emphasizing those influences which are most marked, and touching when necessary on minor details. The work deals primarily with the variations and developments in the costume of women, but men's dress is also considered, and important changes therein noted.

For the earliest records of costume we have to turn to ancient Egypt. Recent discoveries, notably in the tomb of King Tutankhamen, not only serve to demonstrate that North Africa was one of the cradles of civilization, but that in Egypt itself many problems both in dress and its adornment were solved, notably in the decorative use of precious metals and gems. The recovered monuments, mural and other records, represent the attire of a far distant period with all the accuracy and detail of a modern fashion plate. In a less remote period Greece represents the zenith of achievement in art as well as letters, and we notice one of the results in the dress of the day while Rome and other parts of Italy have preserved for us sculptured monuments, busts and mural paintings which accurately record the costumes and bodily adornments of their time.

In the Middle Ages the sources of information were still more diverse and numerous, until, in the beginning of the sixteenth century, France became an acknowledged leader in matters of costume and fashion, and so far has, with few exceptions, maintained its supremacy. American fashions have followed the lines of those of France, adapting them to the needs and convenience of life in this country. American colonial costumes and American dress generally, down to the present day, bear the stamp of an Anglo-French origin. Incidentally, one of the quaintest illustrations of American fashions in Katherine Morris Lester's book is a color block reproduced from "Godey's Ladies' Book," published in 1865. Fashion save in respect of men's attire

Continued on page 102

DURAND-RUEL

NEW YORK : 12 EAST 57TH STREET
PARIS : 37 AVENUE DE FRIEDLAND

PAINTINGS



"Fanciulla con Mandola"

Antonio Mancini

Exhibition of
**MODERN
ITALIAN PAINTINGS**

sent by the Italian Government
under the auspices of the
Italy America Society

January 20—February 20

Grand Central Art Galleries

Grand Central Terminal (taxicab entrance)

15 Vanderbilt Avenue

NEW YORK CITY

HOWARD YOUNG GALLERIES



"SIMPLICITY"

by SIR WM. BEECHEY, R. A.

IMPORTANT PAINTINGS BY
**AMERICAN and
FOREIGN MASTERS**

634 FIFTH AVENUE · NEW YORK

Opposite St. Patrick's Cathedral

WILDENSTEIN & COMPANY

Distinguished
**OLD PAINTINGS
WORKS OF ART**

**TAPESTRIES
FRENCH FURNITURE**
of the 18th Century

MODERN FRENCH PAINTINGS

647 FIFTH AVENUE NEW YORK

57 Rue La Boétie, Paris



HOW DO YOU LIKE THE WAY
THIS ZERO PERSON DREW ME,
CORNWALLIS ?
"WELL, TO ME THE BEST PART
OF YOU IS STRATHMORE..."

O.K.

ZERO

IN any black and white drawing, the result is always most effective if the white is Strathmore Artists Papers or Boards. Convince yourself—just put your name and address on a postal and we'll put a generous supply of free samples in the mail.

STRATHMORE PAPER CO.
MITTINEAGUE, MASS.

STRATHMORE
Artists Paper and Boards



A SHELF OF NEW ART BOOKS

Continued from page 100

changes quickly. Three years is said to be the lifetime of any particular mode, but now and then one sees revivals, as in the Empire and Directoire styles. Four years of the Great War made their inevitable impress upon fashions in this country. Women more or less adapted themselves to a war-time schedule, and their dress was economical as to length and breadth, and to a certain extent conformed to the seriousness of the times in its simplicity. But with peace has come a revival of more or less flamboyant modes, and especially colors, due to an improvement in the dye situation.

An important point in connection with the book under review is that it is a safe guide to artists who select historical subjects, and who aim accurately to reproduce the costume of the period dealt with.

PERSONALITIES IN ART. By ROYAL CORTISSOZ. *Charles Scribner's Sons, New York. Price \$3.50.*

MR. CORTISSOZ has an excellent title for a book which relates of subjects so far removed as Leonardo from the architect of the American business building, and Raphael from "291" and Alfred Stieglitz. Chapters on Courbet, Gavarni, Daumier, Monet, Degas and Renoir have a tangible relationship; those on Van Gogh and Cézanne and on Raeburn and some eighteenth and nineteenth century Frenchman also have a bond of connection, but the remaining material aims at breadth of interest rather than continuity.

The book is a thick one, but the chapters are short, being reflections around an aspect of the subject rather than intensive examination. For this reason the book will please the reader whose time is limited, while the nature of the contents will be appreciated by those who follow the events of the art world that centers around New York. Mr. Cortissoz comments on occurrences of the last two years, such as the publishing of Professor Van Dyke's book on Rembrandt, the discovery of the thirty-ninth Vermeer (a portrait of a boy, brought over by Sir Joseph Duveen), the showing of seven important Renoirs from the private collection of the late Paul Durand-Ruel, the opening of the American wing at the Metropolitan Museum, the centenary of the birth of George Inness, and other happenings on which he has had occasion to write in his illuminating and scholarly manner on the art page of the *New York Herald-Tribune*.

LANDSCAPE PAINTING. By ADRIAN STOKES, R. A. *J. B. Lippincott Company, Philadelphia.*

THE best way to learn to draw and paint from nature is, of course, to draw and paint from nature. But sometimes nature makes omissions, and she fails to compose a perfect picture. She needs a bit of color here, a high light there, and a shadow elsewhere, which may be lacking in the scene as it presents itself to the eye of the painter. Corot did not always see in nature those bright little figures which so often form an arresting or focal point in his exquisite pictures. It is given to very few to see Battersea Bridge with the eye of a Whistler in his famous "Nocturne" or Brooklyn Bridge with the precise and delicate observation of a Pennell.

We have said that the best way to paint landscape is to paint from nature. At the same time much can be learned from studying the works of great artists and noting how they achieved their effects, while there are certain fundamentals in landscape painting which may be learned from books and treatises on art. These are well set forth and explained by means not only of verbal descriptions, but also by reproductions of pictures by famous painters in this new work by Adrian Stokes. The veteran Royal Academician has achieved much beautiful landscape painting himself, and he gives one or two reproductions of his own work in his book. The list of illustrations is not only a long one, but is excellently selected, and includes works by Cotman, Corot, Whistler, Turner, Millet, Harpignies, Constable, Claude Lorrain, Poussin and many other painters of renown. The author also includes examples of Japanese art by Hiroshige and Yeisan. Mr. Stokes admits that he himself was trained in the naturalistic school, and dwells particularly on its teachings. At the same time he does not ignore the impressionistic or post-impressionistic schools. As he says, art fashions come and go—often with amazing rapidity—and when these changes are based on intelligent study of nature and executed with fine feeling they will sooner or later be recognized, and will be given the permanent approval they deserve. Moreover, there are certain fixed principles underlying the reproduction of the pictorial aspects of nature, as well as rules to guide the artist in interpreting them, which need to be learned. We believe the young landscape painter may be greatly aided by a study of Mr. Stokes' book. Just as of old, pupils and apprentices learned the methods and principles of their masters when serving them in their workshops and studios, and later developed their own gifts, so it would seem wise in the matter of landscape painting to learn a rational system to begin with, and that system can in large measure be derived from the work now under review.

Continued on page 104

*The Colors the
Old Masters
would have
used*



WEBER
ARTIST
COLORS
OIL WATER TEMPERA PASTEL

At all dealers



FEW tourists visit this old, old town of Moulins in central France, but artists find it a veritable haven for brush and pencil. The cobbled streets and timbered buildings and the chimneys pointing grotesquely at the sky have been changed but little since the days of Charles IX. Earl Horter was particularly impressed with the beauty of its quaint architecture on his last European trip, when he wrote—"Traveling through a town like this without an Eldorado Pencil would be an artistic tragedy."

JOSEPH DIXON CRUCIBLE CO.
Pencil Dept. 119-J Jersey City, N. J.

SAMPLE OFFER—Write for full-length free samples of "The master drawing pencil" and of Dixon's "BEST" Colored Pencils. In their field, the "BEST" Colored Pencils hold the same position of supremacy as Dixon's Eldorado.

Artists' Materials

The Kind the Masters use.



Canvas and Brushes
Sketch Boxes, Smocks
Easels and Boards

**WINSOR &
NEWTON'S**

Oil Colours
Water Colours
Tempera Colours
Poster and Show-
Card Colours
Oils and Varnish

Every essential for the Artist, Illustrator,
Student and Home Art Work Decorator

*The name of your nearest dealer and
complete Catalog C-5 sent on request*

WINSOR & NEWTON
INCORPORATED
Everything for the Artist
31 EAST 17th ST. NEW YORK



Do You Realize This About Greater Palm Beach?

You have thought of Greater Palm Beach as the home of the socially great, the kings of industry—as a world renowned resort, with its exhilarating climate, famous Atlantic beaches, brilliant social functions and enthralling scenic beauties.

But those who know Florida today, see Greater Palm Beach (Palm Beach and West Palm Beach) as a city of amazing growth and a setting for great commercial achievement. On famous Lake Worth, the nearest city to the Gulf Stream. Only 36 hours from New York, it is a chief outlet for a rich back country, producing three and four valuable crops a year.

Write for beautiful 4-color booklet.

Greater Palm Beach Chamber of Commerce
507 Chamber of Commerce Bldg.
West Palm Beach, Florida

"Where Summer Spends the Winter"



The Potters' Shop Inc.

POTTERY BY
AMERICAN
CRAFTSMEN
TILES, TABLE
DECORATIONS
BOWLS, LAMPS,
GARDEN JARS



755 Madison Avenue—at 65th Street
New York

C. W. KRAUSHAAR Art Galleries



"JEUNE FILLE AU CHIEN"
by Berthe Morisot

Paintings
Rare Etchings
and
Bronzes
by the leading American
and European
Artists

680 FIFTH AVENUE
NEW YORK

E. P. DUTTON & COMPANY

681 FIFTH AVENUE, NEW YORK

RARE BOOKS	STATIONERY
FINE BINDINGS	ENGRAVING
FOREIGN BOOKS	NOVELTIES

NEW AND OLD BOOKS
OF ALL PUBLISHERS

Catalogues sent free on request.

A SHELF OF NEW ART BOOKS

Continued from page 102

THE DICTIONARY OF ENGLISH FURNITURE. By PERCY MACQUOID AND RALPH EDWARDS. Vol. II (Ch-M.) Charles Scribner's Sons, New York. Price \$35.00

THE second volume of this monumental and splendid dictionary of English furniture bears out the promise given by the first volume both as to the quality of the illustrations and of the text. Beginning with "chaise longue" it continues through "chandeliers," "candlesticks," "chests and coffer" (admirably illustrated), "chimney furniture," and finally "clock cases," to which subject thirty full pages are devoted.

Twenty-one pages are devoted to "commodes" and their variations and twelve to "couches," these being mentioned to give an idea of the thoroughness and scope of the letterpress and illustrations. It takes thirty-two pages to tell the story of the "cupboard," and ten to describe "desks." The final topic treated in this section is the mirror and to this fifty-four pages are given.

The illustrations number one hundred and seventy-one halftones and nineteen color plates and they are selected with a knowledge and a skill that makes them of almost equal value to the text. Indeed without them this dictionary would lose much of its value and importance to the student of the history of English furniture.

JOHN SLOAN. Edited with an Introduction by A. E. GALLATIN. E. P. Dutton & Co., New York. Price \$2.50.

OTHER than for its biographical appreciation of its subject this monograph on John Sloan is only important for its reproduction of twenty-three of Sloan's paintings that make his style of subject and manner of painting available for those interested in his work who may never have had the opportunity to see his canvases in actuality. In addition to these only nine of Sloan's many etchings are reproduced and a single one each of his lithographs and drawings. The querulous captiousness marking much of Gallatin's critical writings in recent years obtrudes itself unnecessarily in these few pages, in a slur at the "inconsequential paintings one finds at the National Academy of Design exhibitions"; his completely overlooking Childe Hassam in referring to American painters and pictures of contemporary life in New York; and his flings at the "uninspired John Sargent" and the "vulgarian Zorn."



sunny hours
through a
scenic
wonderland
then
Calif-
ornia

Where the warmth
of spring
awaits you and
your family

Santa Fe "all the way"
the shortest route
Chicago to California.
5 daily trains.

Fred Harvey dining
service is supreme in
the transportation
world. Through
Pullmans via Grand
Canyon National
Park—

just mail
this

W. J. Black, Passenger Traffic Manager
Santa Fe System Lines
1290 Railway Exchange, Chicago, Ill.
Please send me Santa Fe picture-folders of
winter trip to California.

Leading American Art Schools



GRAND CENTRAL SCHOOL OF ART

Instructors

Adams Meyer
Brown Dunn
Costigan Ennis
Mason Snell
Carter Lober
Greacen Skou

Classes in Painting, Drawing, Sculpture, Illustration, Advertising Art, Costume Design.

For catalog, address SECRETARY

GRAND CENTRAL SCHOOL OF ART
Grand Central Terminal, New York

Telephone: MURRAYHILL 5464 Take elevator at TRACK 23

Arrangements can be made for Private Criticism by the Instructors of the School

The New School of Design

Associated with The School of American Sculpture and The Florence Wilde Studio of Illustration

DOUGLAS JOHN CONNAH, Pres. 16th year
Staff of 20 prominent artists including Sidney Dickinson, A.N.A., Norman Rockwell, George Giguere and Rutledge Bate.

Intensive two-year diploma courses in Drawing, Painting, Sculpture, Illustration, Commercial Art, Costume Design, Fashion Illustration, Interior Decoration, Textile Design, Decorative and Applied Art and Teachers' Training. Day and evening classes now forming.

Write for Booklet I

1680 BROADWAY
NEW YORK

248 BOYLSTON ST.
BOSTON



CALIFORNIA SCHOOL OF FINE ARTS (Formerly Mark Hopkins Institute)

CALIFORNIA STREET SAN FRANCISCO

SPRING TERM NOW IN SESSION

Professional and Teachers' Course in the Fine and Applied Arts. Affiliated College of the University of California.

Catalogue mailed on application LEE F. RANDOLPH, Director

ART APPRECIATION

is not perfected without the painter's vision. This has required 20 years of study, but is now as simple as the Three R's by use of "an instrument which trains the eye to see true perspective, values and color."—H. Dudley Murphy, Harvard University.

The method will increase purchasers by enabling anyone to draw and paint well enough to appreciate. It will decrease the number of artists by giving the talented "astonishing artistic quality and individuality in technique and is the only method successful by correspondence."—Clifford M. Ulp, Dir. Applied Art School, Rochester, N. Y.

Art Museum School Course \$30

A. K. Cross gives year's lessons—13 criticisms of 76 drawings and paintings of any subjects except copies (postage extra), Painting Glass (\$2.50), "Best book for students" Drawing and Painting Self-Taught (\$3).

\$500 to aid best Home Study Class pupil to attend the Art Museum School.

Donations and bequests are needed to aid home students who have gained the alphabet (true vision for form, proportion, perspective, values, and color) to study art in an art school.

Anson K. Cross, School of The
MUSEUM OF FINE ARTS
Boston, Mass.

College of Fine Arts

SYRACUSE UNIVERSITY

ART, MUSIC AND ARCHITECTURE

FOUR-YEAR COURSES IN

PAINTING, INTERIOR DECORATION
ARCHITECTURE, DESIGN
PUBLIC SCHOOL ART

Leading to the Bachelor's degree

A three-year certificate course in
ILLUSTRATION AND
COMMERCIAL ART

TWO TRAVELING FELLOWSHIPS
SIX POST-GRADUATE SCHOLARSHIPS
EIGHT UNDERGRADUATE PRIZES

HAROLD L. BUTLER, Dean, Syracuse, N. Y.

The ART STUDENTS' LEAGUE

Winter Term—51st Year

Unique opportunity for instruction in

DRAWING SCULPTURE
PAINTING GRAPHIC ARTS

All noted artist instructors

Run by students for students, the League encourages the development of new ideas and provides a well-rounded course of study

Write for Catalog S.

THE ART STUDENTS' LEAGUE OF N. Y.

215 WEST 57TH ST., NEW YORK



ART ACADEMY OF CINCINNATI

Since its founding in 1869, many pupils of this school have won distinction as painters, sculptors, draughtsmen and designers in all branches of the arts. Thorough training is given by a faculty of capable, experienced artists. A generous endowment keeps tuition rates moderate.

September 28, 1925, to May 26, 1926

For catalog address

J. H. GEST, Director, Eden Park, Cincinnati

The NEW YORK SCHOOL OF INTERIOR DECORATION

441 Madison Ave., N. Y. City
SHERRILL WHITON, Director
Practical Training Course
Spring Course Starts February 3
Send for catalog 51

Home Study Courses—Start any time. Send for Catalog S2

MASTER INSTITUTE OF UNITED ARTS

Music—Painting—Sculpture
Architecture—Opera Class
Ballet—Drama—Lectures

SPECIAL COURSES

Drawing, Painting, Sculpture, Costume Design, Theatre Decoration, Illustration, Interior Decoration, Poster Design.

Also Courses in all Other Fields of the Arts

310 Riverside Drive cor. 103rd St. New York Academy 3860

School of the Museum of Fine Arts

BOSTON, MASS.

50th year begins September 28th

Instructors: Drawing and Painting—Philip L. Hale, F. A. Bosley, W. James, L. P. Thompson, A. K. Cross; Modeling—Charles Grafty, F. W. Allen; Design—Harry Hunt Clark, A. J. Morse, G. J. Hunt. Scholarships and Traveling Scholarships. Illustrated booklet.

Scott Carbee School of Art

Personal Instruction by Artists of National Reputation

Drawing and Painting from Life, Portrait, Still Life, Illustration, Design, Commercial Design, Costume Design, Fashion Illustration, Black and White Illustration, and Interior Decorating.

For catalog address Secretary

126 MASS. AVE., BOSTON Back Bay, 8688

N. Y. School of Fine & Applied Art

First won leadership by establishing courses in Interior Decoration, Stage and Costume Design and Illustrative Advertising. It still leads in these and kindred subjects. Inquire now.

Frank Alvah Parsons and sixty instructors

Address Secretary 2239 Broadway, New York
9 Place des Vosges, Paris



A DEGREE GRANTING ART COLLEGE

FALL TERM NOW OPEN

Write for Illustrated Catalog

VESPER GEORGE

SCHOOL OF ART

Drawing, Figure and Mural Painting, Commercial Art, Textile Design, Interior Decoration, Lead Glass, Costume Design, Theatre Craft. For second term register now.

20 years of successful teaching. Booklet
131 COLUMBUS AVENUE, BOSTON, MASS.

ST. LOUIS SCHOOL OF FINE ARTS

Courses in Drawing, Painting, Modeling, Commercial Art, Interior Decoration, Crafts, etc. For Catalog apply to

E. H. WUERPEL, Director, Room 11
Washington University St. Louis

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

BROAD AND CHERRY STREETS, PHILADELPHIA

Oldest Art School in America

Instruction in Painting, Sculpture and Illustration. Send for Illustrated Book.

BARBARA BELL, CURATOR

Winter Sports Resorts

New England? Canada? New York?

The Pacific Northwest?

The Pyrenees?

The Alps?

Write or call for detailed information concerning winter sports resorts at home or abroad

INTERNATIONAL STUDIO
TRAVEL BUREAU

383 MADISON AVE.

NEW YORK

Guerin Prints

Jules Guerin Prints of delightful, historical, architectural views in France, Italy, Belgium and America are so exquisite in colors, harmonious in tone and texture that people of taste and means use them often in the same room with paintings costing thousands of dollars.

We are now the only source of supply of these most decorative prints except for a few now held at a premium by dealers. Size 16 x 24 inches each \$2.00 while they last. Assortment sent for selection on receipt of remittance for four. Information and catalog on request.

WM. T. SHEPHERD

1726 CHICAGO AVENUE EVANSTON, ILL.

LAYTON SCHOOL OF ART

LAYTON ART GALLERY, MILWAUKEE, WIS.

Courses in Painting and Sculpture, Commercial Art, Teacher Training, Interior, Costume and Industrial Design. For illustrated catalog address: Charlotte R. Partridge, Director

438 Jefferson Street

Dept. I.S. Milwaukee, Wis.

The Minneapolis School of Art

Fortieth Year

September 28, 1925 - - - May 28, 1926

Summer School, June 14 - July 23, 1926

Painting, Sculpture, Illustration, Commercial Design, Interior Decoration

Write for Circular A

200 East 25th Street - MINNEAPOLIS, MINN.



A. ARCHIPENKO

44 W. 57 ST.

NEW YORK

INTERNATIONAL STUDIO TRAVEL BUREAU
CALENDAR OF

STEAMSHIP SAILINGS

MARCH, 1926

DATE	FROM	TO	VIA	LINE	STEAMER
March 2	New York	Bremen	Plymouth	North German Lloyd	Stuttgart
March 2	New York	Gothenburg	Direct	Swedish American	Stockholm
March 2	New York	Genoa	Palemo	Trans. Atl. Ital.	Dante Alighieri
March 2	New Orleans	Rotterdam	Havana	Holland-America	Maasdam
March 3	New York	Havre	Direct	French	Suffren
March 3	New York	Bremen	Plymouth	United States	Geo. Washington
March 3	New York	Santa Marta	Kingston	United Fruit	Sixola
March 4	New York	Hamburg	Cherbourg	Hamburg American	Deutschland
March 4	New York	Bordeaux	Vigo	French	Roussillon
March 4	New York	Valparaiso	Colon	Grace	Santa Elisa
March 4	New York	San Francisco	Havana	Dollar	Pres. Hayes
March 5	St. John	Liverpool	Greenock	Canadian Pacific	Metagama
March 6	New York	Southampton	Cherbourg	Cunard	Berengaria
March 6	New York	Liverpool	Queenstown	Cunard	Alaunia
March 6	New York	Liverpool	Queenstown	White Star	Baltic
March 6	New York	London	Cherbourg	Atlantic Transport	Minnekahda
March 6	New York	Southampton	Cherbourg	Royal Mail	Orduna
March 6	New York	Havre	Plymouth	French	France
March 6	New York	Buenos Aires	Barbados	Lamport and Holt	Vandyck
March 10	New York	Santa Marta	Kingston	United Fruit	Carrillo
March 11	New York	Copenhagen	Oslo	Scandinavian American	Oscar II
March 11	New York	Hamburg	Cherbourg	United American	Cleveland
March 11	New York	San Francisco	Colon	Panama Mail	Ecuador
March 12	St. John	Liverpool	Direct	Canadian Pacific	Montcalm
March 12	New York	Beirut	Azores	Fabre	Braga
March 13	New York	Rotterdam	Plymouth	Holland-America	New Amsterdam
March 13	New York	Liverpool	Queenstown	Cunard	Carmania
March 13	New York	London	Plymouth	Cunard	Ascania
March 13	New York	Valparaiso	Colon	So. American	Aconcagua
March 13	New York	Hamburg	Plymouth	Cunard	Andania
March 13	New York	Buenos Aires	Rio	Pan American	Western World
March 13	New York	Glasgow	Londonderry	Cunard	Tuscania
March 13	New York	Southampton	Cherbourg	White Star	Majestic
March 13	New York	Liverpool	Queenstown	White Star	Cedric
March 13	New York	Gothenburg	Direct	Swedish American	Drottningholm
March 13	New York	London	Cherbourg	Atlantic Transport	Minnetonka
March 16	New York	Bremen	Direct	North German Lloyd	Bremen
March 16	New York	Oslo	Bergen	Norwegian American	Bergensfjord
March 16	New York	Genoa	Palmero	Trans. Atl. Ital.	Giuseppe Verdi
March 17	New York	Havre	Direct	French	La Savoie
March 17	New York	Santa Marta	Kingston	United Fruit	Santa Marta
March 18	St. John	Antwerp	Cherbourg	Canadian Pacific	Melita
March 18	New York	San Francisco	Havana	Panama Pacific	Manchuria
March 18	New York	Valparaiso	Colon	Grace	Santa Luisa
March 20	New York	Rotterdam	Plymouth	Holland-America	Veendam
March 20	New York	Southampton	Cherbourg	Cunard	Aquitania
March 20	New York	Liverpool	Queenstown	Cunard	Aurania
March 20	New York	Liverpool	Queenstown	White Star	Doric
March 20	New York	Genoa	Naples	Lloyd Sabaudo	Conte Rosso
March 20	New York	Southampton	Cherbourg	United States	Leviathan
March 22	New York	Havre	Direct	French	De Grasse
March 23	New York	Copenhagen	Danzig	Baltic American	Lithuania
March 23	New York	Trieste	Azores	Cosulich	Martha Washington
March 23	New Orleans	Rotterdam	Havana	Holland-America	Edam
March 24	New York	Bremen	Plymouth	United States	America
March 24	New York	Santa Marta	Kingston	United Fruit	Tivives
March 25	New York	Valparaiso	Havana	Pacific Steam Nav.	Essequibo
March 25	New York	Hamburg	Queenstown	Hamburg American	Westphalia
March 25	New York	Marseilles	Alger	Fabre	Roma
March 25	New York	Bremen	Plymouth	North German Lloyd	Columbus
March 25	New York	Gothenburg	Direct	Swedish American	Gripsholm
March 26	St. John	Liverpool	Direct	Canadian Pacific	Montairn
March 27	New York	Liverpool	Queenstown	Cunard	Caronia
March 27	New York	London	Plymouth	Cunard	Ansonia
March 27	New York	Glasgow	Londonderry	Cunard	Cameronia
March 27	New York	Southampton	Cherbourg	White Star	Olympic
March 27	New York	Liverpool	Queenstown	White Star	Celtic
March 27	New York	London	Cherbourg	Atlantic Transport	Minnewaska
March 27	New York	Southampton	Cherbourg	Royal Mail	Ohio
March 27	New York	Bremen	Queenstown	United States	Pres. Harding
March 27	New York	Buenos Aires	Rio	Pan American	Southern Cross
March 30	New York	Bremen	Plymouth	North German Lloyd	Berlin
March 31	New York	Hamburg	Cherbourg	Hamburg American	Albert Ballin
March 31	New York	Southampton	Cherbourg	Cunard	Berengaria
March 31	New York	Hamburg	Plymouth	White Star	Arabic
March 31	New York	Havre	Direct	French	Suffren

TOURS AND CRUISES

March 1—Cruise to the West Indies. S.S. Montroyal. Arranged by Canadian Pacific Steamships, Ltd.
 March 1—California Tour. New Orleans, Apache Trail, Grand Canyon, California and Colorado. Arranged by Raymond and Whitcomb Company.
 March 6—Mediterranean Cruise. S.S. Lapland. Arranged by International Mercantile Marine Company.
 March 10—California Tour. Grand Canyon, Yosemite National Park, Carriso Gorge, Apache Trail Highway and New Orleans. Arranged by Thomas Cook and Son.
 March 17—Tour to the Grand Canyon. Including California, Yosemite National Park and Colorado. Arranged by Thomas Cook and Son.
 March 18—Optional Tour of Japan in conjunction with a Spring Tour to the Far East. From San Francisco. S.S. Shinyo Maru. Arranged by Thomas Cook and Son.

March 20—Spring Tour to Europe. Southern Italy, the Hill Towns, Italian Lakes and the Riviera, Paris and London. Arranged by Raymond and Whitcomb Company.
 March 31—Mediterranean Cruise. S.S. Patria. Arranged by Fabre Line.
 April 1—Tour to the Grand Canyon, California, Yosemite National Park and Colorado. Arranged by Raymond and Whitcomb Company.
 April 1—West Indies Cruise. Easter in Bermuda. S.S. Reliance. Arranged by United American Lines.
 April 3—Mediterranean Cruise. Visiting Spain, North Africa, Italy and Greece in the Spring. S.S. Carinthia. Arranged by Raymond and Whitcomb Company.
 May 4—Cruise to the Mediterranean. S.S. Providence. Arranged by Fabre Line.
 May 21—Spring Tour to the National Parks. Arranged by Thomas Cook and Son.

Literature and information regarding steamship and railway lines, cruises and tour service will be gladly mailed on request



Mural by Robert E. Johnston, illustrating Whitman's famous line, "In a Dream I Saw a City Invincible," Walt Whitman Hotel, Camden, N. J.

Art in the Modern Hotel ~ An Important Part of Its Charm



Detail at the end of the main dining room of the Mount Royal Hotel, Montreal, showing the painting of Champlain, the explorer, receiving homage by the natives.

In the great galleries and museums of the world the enjoyment of works of art is sometimes hampered by tedium. For this, and other reasons, modern artists have found that the great hotels of America offer them unusual opportunities for revealing their work under ideal circumstances and surroundings.

On this page are reproduced a few of the works of art that have become an integral part of the charm of the United Hotels and the affiliated chain, The American Hotels Corporation.

One of the seven tapestries on the walls of the Benjamin Franklin Hotel, Philadelphia, depicting the life of Cyrus the Great.



George Mason, signing the Bill Of Rights, by Griffith Baily Coale. This painting is in the George Mason Hotel in Alexandria, Virginia.



The Hendrick Hudson Mural Paintings by N. C. Wyeth in the main Dining Room, The Roosevelt Hotel, New York.

The Roosevelt
New York City, N. Y.

The Benjamin Franklin
Philadelphia, Pa.

The Olympic
Seattle, Washington

The Bancroft
Worcester, Mass.

The Ten Eyck
Albany, N. Y.

The Utica
Utica, N. Y.

The Onondaga
Syracuse, N. Y.

The Rochester
Rochester, N. Y.

The Seneca
Rochester, N. Y.

The Niagara
Niagara Falls, N. Y.

The Lawrence
Eric, Pa.

The Portage
Akron, Ohio

The Durant
Flint, Michigan

The Robert Treat
Newark, N. J.

The Alexander Hamilton
Paterson, N. J.

The Stacy-Trent
Trenton, N. J.

The Penn-Harris
Harrisburg, Pa.

The Mount Royal
Montreal, Canada

King Edward
Toronto, Canada

Royal Connaught
Hamilton, Canada

The Clifton
Niagara Falls, Can.

Prince Edward
Windsor, Can.

The Admiral Beatty
St. John, N. B.

UNITED HOTELS

COMPANY
OF AMERICA

Executive Offices:
25 W. 45th Street
New York



OF AMERICA

Affiliated
American Hotels
Corporation

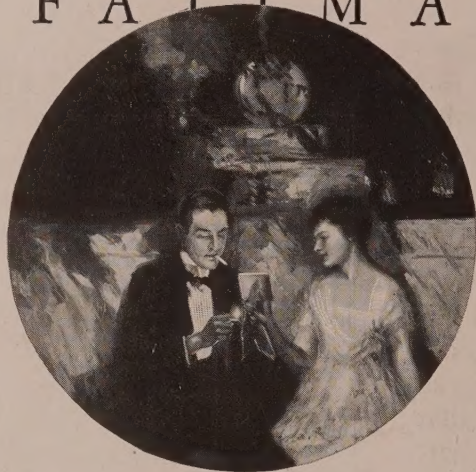
Operating Modern Hotels
in Intermediary Cities

U. N. I. T. I. Operating System Famous old world Hotels

"Something better"

"LET ME SEE something better" says the customer—very frequently indeed. That something better in an automobile may cost several hundred or perhaps even several thousand dollars more; but in a cigarette it costs just three cents more

F A T I M A



"What a whale of a difference
just a few cents make"

LIGGETT & MYERS TOBACCO CO.

J. BLOCKX OIL and WATER COLORS

"The finest in the world"

and ARTISTS' CANVAS, linen,
(17 inches to 13½ feet wide)

Write for Lists

SCHNEIDER & CO., Inc.
2102 Broadway, N. Y. C.
SOLE AGENTS

BACO BATIK DYES

Packed in 2-ounce tins—Shipped Parcel Post.
A wide assortment of highly concentrated
colors covering every requirement. Used gener-
ally by artists and commercial houses. Write
for list with prices.

BACHMEIER & COMPANY
INCORPORATED

438 West 37th St., New York, N. Y.
DEPT. 10

REMBRANDT COLORS

MADE IN HOLLAND

Pure
Brilliant
Permanent

TALENS & SON
APELDOORN
HOLLAND
U.S. Distributing Office
IRVINGTON N.Y.

Agents for Canada
ARTISTS' SUPPLY
CO. LTD.
77 York Street
Toronto, Ontario

Ainslee Galleries, 677 Fifth Avenue. Paint-
ings by John I. H. Downes, Feb. 1-15. Paint-
ings by Flora Lauter, Feb. 16-28.

Architectural League, Fine Arts Building.
Forty-first Annual Exhibition, Jan. 31-
Feb. 28.

Arden Galleries, 599 Fifth Avenue. Mrs.
Edith, Parsons Morgan's Collection of Old
French Furniture, Feb. 24-Mar. 6.

Art Center, 65 East 56th Street. Water
Colors by Charles M. Sarker, Feb. 6. Amer-
ican Institute of Graphic Art, Feb. 8. New
York Society of Ceramic Art, Feb. 15. Paint-
ings by Miss Mattocks, Feb. 22.

Babcock Galleries, 19 East 49th Street.
Paintings by G. Milner Hawkins, Feb. 1-13.
Paintings by James Scott, Feb. 15-27.

Brooklyn Museum, Eastern Parkway. Paint-
ings and sculpture by Scandinavian American
artists, Jan. 29-Mar. 1. Paintings of Alps
by the Swiss artist, Albert Gos, Jan. 29-
Mar. 1. Exhibition of contemporary Hunga-
rian prints, Feb. 3-24.

Daniel Gallery, 600 Madison Avenue. A
group of modern American paintings, through
February.

Dudensing Galleries, 45 West 44th Street.
Seven paintings by George Doke, Jan. 15-
Feb. 15.

Durand-Ruel Galleries, 12 East 57th Street.
Retrospective exhibition of Childe Hassam,
Jan. 25 through February.

Ehrich Galleries, 707 Fifth Avenue. Draw-
ings and paintings by Blakelock, through
February.

Fearon Galleries, 25 West 54th Street.
Eighteenth Century English portraits,
through February.

Ferargil Galleries, 37 East 57th Street.
Paintings by Ernest Lawson and sculpture
by Janet Scudder, through February.

Grand Central Galleries, 15 Vanderbilt Av-
enue. Exhibition of works of Walter Ufer and
Harry Vincent, Feb. 6-20. Italian exhibition,
paintings, Jan. 20-Feb. 20.

International Art Center, 310 Riverside
Drive. Exhibition of American painting and
sculpture, Jan. 17-Feb. 22.

Kennedy Galleries, 693 Fifth Avenue. Ex-
hibition of old maps, through February.

Keppel Galleries, 16 East 57th Street.
Lithographs by Whistler, through February.

Kleykamp Galleries, 3-5 East 54th Street.
Exhibition of Chinese sculpture in wood and
stone of the Wei T'ang and Sung dynasties,
through February.

Knoedler Galleries, 14 East 57th Street.
Woodcuts and engravings of the fifteenth and
sixteenth centuries, Jan. 18-Feb. 15.

Kraushaar Galleries, 680 Fifth Avenue. Ex-
hibition by John Sloan, through February.

Macbeth Galleries, 15 East 57th Street.
Paintings by John Huffington and Jonas Lie,
Jan. 26-Feb. 15. Sculpture by Gleb Beru-
jinsky and paintings by Charles W. Haw-
thorne, Feb. 16-Mar. 8.

Metropolitan Museum, Central Park
82nd Street. Paintings by John Singer Sargent

Milch Galleries, 108 West 57th Street. Th-
smaller paintings by Max Bohm, Jan. 23-
Feb. 13. Marines by William Ritschel and
Provincetown and Marblehead paintings by
Julie Morrow, Feb. 15-Mar. 6.

Montross Galleries, 26 East 56th Street.
Selected pictures by group of American ar-
tists, Feb. 1, for two weeks. Paintings by
Charles Burchfield, Feb. 22, for three weeks.

National Arts Club Galleries, 119 West 19th
Street. Members' Annual Exhibition of Paint-
ing and Sculpture, Jan. 13-Feb. 6.

New Gallery, 600 Madison Avenue. Past
paintings and drawings by Whistler, and ex-
hibition of marble and bronze portraits by
M. W. Dykaar, through February.

Pratt Institute, Ryerson Street, Brooklyn.
The Painters of Sculpture, through February.

Ralston Galleries, 730 Fifth Avenue. Eight-
teenth century English portraits and Barbi-
zian paintings, through February.

Reinhardt Galleries, 730 Fifth Avenue.
Paintings by Musquita, Feb. 6, for two weeks.

Scott and Fowles, 667 Fifth Avenue. Recen-
works of Maurice Sterne, through February.

Seligman, 705 Fifth Avenue. Exhi-
bition of Gothic and Eighteenth Century
French art, through February.

Stern, Mrs. Marie, 705 Fifth Avenue.
Paintings by Nicholson, through February.

Wildenstein Galleries, 647 Fifth Avenue.
Tri-National Show, group of contemporary
French, English, and American painting
and sculpture, Jan. 25-Feb. 20.

CHICAGO

Emma B. Hodge Collection of Valentines
Jan. 8-Mar. 1. Thirtieth Annual Exhibition
by artists of Chicago and vicinity, and Six-
teenth Annual Exhibition of etchings, under
the management of the Chicago Society of
Etchers, Feb. 4-Mar. 14. Art Institute.

DETROIT

Loan exhibition from Detroit homes. De-
troit Institute of Arts. Through February.

PALM BEACH

Exhibition of portraits by Sir John Lavery.
Society of Arts. Through February.

PHILADELPHIA

French, Spanish, and Swedish paintings
from the foreign section of the Twenty-fourth
International Exhibition of Paintings, Jan. 20-
Feb. 7. Belgian, Italian, Russian, German,
Polish, Czechoslovakian, and Austrian paint-
ings, Feb. 10-23. Art Club.

TOLEDO

Exhibition of paintings by John F. Carlson.
Mohr Galleries. Feb. 15-Mar. 1.

THE ENORMOUS INDUSTRY OF SARGENT

AT the present time there is on exhibition
in the Metropolitan Museum of Art in
New York and at the Royal Academy in
London, two memorial exhibitions of the
works of John Singer Sargent which, following
close on that held in the Boston Museum of
Art, displayed to the people of these three
cities the enormous number of approximately
one thousand canvases and water colors, with
in the London show, his great "Crucifix" in
bronze. We are not used, in these days, to
artists with the extraordinary capacity for
work possessed by some of the Italian and
Flemish masters. In respect to numbers
alone, it is not easy to recall any modern
painter in particular who left behind him an
output equal to that of Sargent's. The
December bulletin of the Metropolitan Mu-
seum of Art took cognizance of this fact in its
preliminary announcement of its own Sargent
Memorial Exhibition by saying:

"When one takes into consideration that all
of Sargent's pictures abroad are being held
there for the Memorial Exhibition which will
soon take place at the Royal Academy in
London, one appreciates the very remarkable
fecundity of the artist. There have not been
many painters who, in a career of forty years,

have produced material for three practically
coincident exhibitions!"

Expressed in terms of figures, there were
about three hundred paintings and water
colors in the Boston show, about one hundred
and fifty in New York, and upward of six
hundred are now on view at the London Royal
Academy. As a contrast to the American
exhibitions, the one in London is marked by
a minority of portraits, the earliest one of
these being a likeness of Lady Playfair,
painted in 1884, and the first one that he
completed in London. Latest of his portraits
is a charcoal sketch of Princess Mary that was
unfinished at the artist's death. As if to
emphasize the fact that Sargent was not
wholly a painter of portraits, the committee
in charge of the hanging of the Royal Academy
exhibition has given a place of honor to his
World War painting from the British War
Museum entitled "Gassed," which represents
lines of temporarily blinded soldiers finding
their way to a casualty station. Sketches the
artist made for his Boston mural paintings
are shown in the central hall, where also hangs
the great bronze crucifix which sisters are to
present to St. Paul's Cathedral as a memorial
to John Singer Sargent.